University of Alberta

Community Involvement in Museum and Heritage Activities: A Case Study From Hinton, Alberta, Canada

By

Terri Leigh Thomson ©

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Master of Arts

Department of Human Ecology

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Terri Thomson

June 24, 1996

Terri L. Thomson
135 Sunwapta Drive
Hinton, Alberta, Canada
T7V 1G2

University of Alberta

Faculty of Graduate Studies and Research

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled **Community Involvement in Museum and Heritage Activities: A Case Study from Hinton, Alberta Canada** submitted by **Terri Leigh Thomson** in partial fulfillment of the requirements for the degree of Master of Arts.

Prof. Anne M. Lambert (Supervisor)

Dr. Nanci Langford

Dr. Jim Butler

June 24, 1996

ABSTRACT

This thesis documents a case study, using participatory action-research, of the heritage development process in Hinton, Alberta, Canada. With shrinking financial resources, many museum workers are struggling to find new ways to encourage community involvement in their institutions. By working with people from varying cultural communities, a wider range of ideas and experiences can be presented in museum exhibits and programs. Museums world-wide are working towards increased community involvement, and several examples are described from Great Britain and North America. The town of Hinton, Alberta, Canada is used as an example of a community that is beginning to seek ways of interesting residents in local history. By working with the Hinton and District Historical Foundation, and implementing a *Family Treasures* school program, the researcher observed and recorded the town's heritage development for one year. Information, leadership and suggestions for inclusive activities were the researcher's action-research contributions to the community.

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CHAPTER ONE: INTRODUCTION TO MUSEUMS AND COMMUNITIES

What Is A Community?

When children in Alberta attend Grade 2, community is one theme that runs through virtually every subject. Along with finding out what a community is, they also discover that a community is made up of a variety of people, and that the students are a part of their own community. For these seven and eight-year-olds, a community is composed of neighborhoods, stores, industries and individuals, each contributing something to the way their community works. A community is more than a simple geographical delineation, it also encompasses a sense of belonging and togetherness (Alberta Curriculum Standards Branch, 1994).

By the time these children reach adulthood they may have forgotten the lessons of grade two, but the feeling of community as a place of belonging remains. As adults, we understand that a community can be any number of things - our town is a community geographically, and our church groups, service clubs, and language groups are cultural and social communities. While we can probably list many communities in which we feel we belong, we probably cannot define exactly what makes us part of one community rather than another.

If we look back at the Grade 2 community lessons, we see that being part of a community means feeling an association with other members of the group. This sense of belonging can arise because we share a language, culture, job, background, faith, interest, or location with other people. In sharing these attributes, we can develop a common understanding of expectations for each member of that community, as well as a general set

of assumptions that apply to each person. Typically, people are associated with numerous communities or groups, each of which has a different and changing membership. Individual communities are not generally mutually exclusive. Instead, they overlap in our daily lives.

A Community-Based Foundation

In Alberta's current social and political climate, finding ways to include community members in decision making is becoming increasingly important. Politicians discuss developing "community-based" programs for issues from punishment for young offenders to health care; communities are consulted when new legislation is being considered that will affect them; communities are being asked to take more responsibility for their own care and health; and the communities themselves are asserting their right to make their needs known. While the wisdom of some political decisions may be questionable, the idea that all members of our society should have the power to express their needs and get involved in decision-making processes is a sound one, adaptable to any number of public institutions and situations.

Museums And Communities

Museums, as public institutions funded in large part by government and therefore somewhat directed by current political feeling, have embraced the notion of getting communities involved in museum operations. The phrase "community involvement" refers to the active participation of a variety of people from the local area, including people of

varying cultural communities, in the regular operations of a museum. By becoming involved in the way museums or heritage groups function, various communities can find ways to express their own stories, interests and ideas within the museum. This involvement can help to ensure that a local museum reflects the cultural and personal diversity of the population.

A focus on communities can provide museums with enormous benefits. Museums have always been for the entertainment, education, or visual stimulation of people; without people to look after or visit them, museums would be nothing but dusty warehouses filled with useless junk. The first museums were built in Europe by the wealthy as showcases for unusual objects from far away places so that all people could take pleasure from the objects. Over time, museum mandates have changed a great deal. The focus has shifted from programming based on the expertise of the collectors and curators to an emphasis on cooperation between museum workers and their visitors. Instead of preparing exhibitions based on the limitations of the collections or staff research interests, increasing numbers of museum planners have chosen to involve a variety of groups in planning and participating in museum functions. This has allowed museum staff to develop programs that reflect the lives and experiences of a variety of cultures, communities, and ways of understanding the world.

The museum community in Western Canada has developed in a much different way than the European model. Our museums have been established more recently and are, by and large, more closely tied to the local people. "The majority of facilities are totally volunteer-run and are an expression of grass-root appreciation for the individual and

community past" (Davies, 1991, 2). In many cases, however, the museums were created by, and continue to be run by, a particular segment of the population. Many of these museums have developed their interpretive focus as the lives of a few local pioneers. This limited scope can neglect the experiences of minority groups, aboriginal people, women, children, as well as people who are more recent arrivals to the area. By developing ties with members of their communities beyond those currently involved, western Canadian museums may find previously untapped sources of information and new visitors. This expanded community participation fits well with western Canadian museums, as local people have always been their driving force.

Museum literature from the past decade shows an increased interest in finding ways to encourage members of various communities to become involved in the exhibit development process, program planning, and organizing special events. The definition of what makes up a community is broad within the museum world; towns, villages, and cities are often referred to as geographical communities, and all other community groupings can be considered cultural communities. The workers at many small museums see the surrounding geographical area as their community, and use this community as a whole in programming (Drake, 1992). In larger museums, workers may recognize levels of communities within their larger geographical area: cultural groups, language groups, faith groups or interest groups are all potential communities. These communities could be considered "urban villages", as they are often areas that function as a small cohesive town within a much larger and diverse city (O'Neill, 1991b, 47).

The boundaries of cultural communities are elastic, and are influenced by such

things as changing demographics and immigration levels (Gaither, 1992). An aging population, the movement towards suburban living, or changes in immigration patterns and quotas can all make old community boundaries obsolete, and can create new types of communities. Cultural communities are, by nature, socially based. As Kavanagh (1990) states, a community is a group of people with "common interests and concerns" (167).

With competition from so many other forms of entertainment, such as movies, video games, theme parks, and sporting events, museum workers must find ways to make their institutions new, exciting, and interesting to their public; in order to turn this competition into cooperation, museum workers can find ways to work with other events and attractions for their mutual benefit. Museum staff should recognize the potential audiences who could make their museums more viable in difficult economic times. There are many people who choose not to visit museums because they find such places to be irrelevant in their lives, reflecting nothing of their own experiences, beliefs, or interests (Hooper-Greenhill, 1994b, 19). People may be more likely to visit a museum if they see themselves and their way of understanding the world reflected in the programs and activities that are offered. This can be done when the museum's workers seek input and guidance from a variety of communities, cultures, and groups as a way of better representing the natural diversity in our world.

Alberta's Museums

In the Alberta museum community, there is a growing responsiveness to the need for increasing community involvement in museums. More Alberta museums will likely be

experimenting with diverse types of community involvement in the future, especially as the proposed Code of Ethics for Alberta's Museum Community includes a guiding principle stating "A museum respects the diversity of cultures and recognizes multiple ways of understanding the world" (AMA, 1995). The Code of Ethics directs museums to involve communities in order to present programs which accurately represent the experiences of people in those communities, and to respect and reflect the variety of cultures and traditions in their locale.

Museum workers in Alberta get together every October for the Alberta Museums Association (AMA) annual general meeting and conference. In recent years more and more speakers at these conferences have been discussing the ways in which their museum has changed to reflect their growing concern for community involvement. There are a number of funding programs developed by the AMA as a means of encouraging more institutions to research their community and involve people in the programs and exhibitions of the local museum. There have been "youth curator" projects developed by Calgary's Glenbow museum as well as museums in Lethbridge, Medicine Hat, and Red Deer that allow groups of young people (who tend not to get involved in museum activities) to put together their own exhibits in their own way (Morton-Weizman and Evenden, 1995). This is an excellent example of recognizing a group of people who do not visit museums and encouraging them to become part of museum work on their own terms.

While not every museum may be willing to give creative control of exhibit development to young people, the principle is one that other museums can learn from. This example of allowing a group of people to develop exhibits in ways that are

meaningful and interesting to themselves is very encouraging for the future development of Alberta's museums. There are many museum workers who are keenly aware that they need to make their objects and information relevant both to the people who do visit, and to those who could visit museums in the future.

Alberta's local museums seem naturally predisposed to encourage involvement from their communities. The vast majority of these museums were created by volunteers, and continue to rely on volunteer support (Davies, 1991). This ensures that at least some members of the community have input into the exhibits and displays in the museum; the challenge now is to expand the volunteer base by encouraging other community members to express themselves in the existing museums, and developing innovative programs that reflect community diversity.

The Research Project

Through an extensive review of museums literature from around the world, I recognized the growth of the community involvement concept as being a current and future force in Canada's museums. I believe that exploring the idea of involving communities in museum activities would be very important for Alberta's museum community. In selecting a research topic I hoped to help a community develop a program or series of ideas that would incorporate the principles of community involvement, and would be useful and relevant to the museum and community in question. I was inspired by the challenge museums workers face in finding ways to involve a wide range of people in museum programming, and to introduce heritage activities to groups who have in the past

been left out. I believe that every person has something to contribute to a community's history, and they need only to be given the opportunity.

The premise of this research assumes that museums, heritage and cultural activities are worthwhile, and desired by the community in question. Each person in any community will have their own opinion of the value and importance of such activities. There are numerous arguments which suggest that the knowledge and awareness of historical and cultural issues are important, because by understanding the past we can better understand our present. The sense of continuity, of the past being an important part of the present, can be very comforting to people in the modern world (Prince, 1988). Preserving the cultural heritage of a particular community or individual is one way to aid in the development of continuity, and a more complete sense of our identity and our place in the world (Fisher, 1988, Harrison, 1993).

In addition, the value of cultural memory should not be underestimated. For a growing, developing community, the ability to understand and use past experiences can be extremely important. Having shared traditions, memories, experiences and spaces can help groups of people find common ground from which to make decisions or understand their current environment. It is important for individuals and groups of people to be able to recognize where their cultural values, traditions and practices have come from. This recognition can provide important links between the past and the present. The knowledge that people in the present have shared histories and experiences can help to develop understanding relationships in the present.

For the purposes of this research I have used the following definitions of the terms

"culture", "heritage" and "community involvement". These definitions have been developed based on information from a variety of academic fields, including cultural geography and museum studies, as well as in regards to the appropriate use in Hinton (Fellman et al, 1992, Prince, 1988, Teevan, 1989).

Culture: The knowledge, beliefs, behavior, arts, traditions, institutions, and social systems which are socially transmitted from generation to generation. Culture is understood and shared by the majority of a group, and helps to characterize and shape a community or population.

Heritage: Community and family history and traditions, buildings, spaces, stories and objects that express the unique cultural memory of individuals and the community as a whole.

Community Involvement: The opportunity for people from a wide range of cultural or social communities to participate in heritage programs. This involvement encourages the expression of many different stories, experiences and ways of understanding the world. Community involvement particularly refers to the active participation of members of the community who would normally not volunteer at or visit museums or heritage sites. By cultivating these diverse sources of information, a museum can better reflect the interests and needs of a broad cross-section of the population.

I have chosen to focus on the town of Hinton, Alberta, Canada for the purposes of my thesis research. (See Appendix A, Figures 2-4.) Located about 35 kilometers east of the gates of Jasper National Park in the Rocky Mountains and economically driven by pulp mills and coal mines, Hinton is a thriving community of 10,000. Like most other

communities of similar size, there are both multi-generation residents, as well as many people who are relatively recent arrivals. Hinton's population is aging, and a growing number of residents are senior citizens (Spencer, 1995).

The area around the town of Hinton has been populated to various extents for hundreds of years. Historians identify three major boom times in the area in modern times, each resulting in the development of different sectors of the town's current economy (Mardon, 1973). In 1910, the railway arrived in Hinton (in fact, the name Hinton comes from the last name of General Manager of the Grand Trunk Pacific Railway); not only was the area filled with natural resources, but it was very close to Jasper National Park, thus making it an important stop on a major tourist route (Historic Sites and Monuments Board of Canada, 1995). Numerous hunters and outfitters populated the area at this time (Hart, 1980). When the railway closed during the war years (1914-18), Hinton's growth subsided (Canadian National Railways, 1995).

The next growth spurt that Hinton went through began in the 1920's, when the railway re-opened in the area and a number of coal mines were developed. Mines in the Coal Branch meant that a number of small towns already thrived south of Hinton; a mine close to the current town site brought new residents into Hinton itself. Unfortunately, the new mine exploded. The resulting mine closure caused many of the new residents to seek work elsewhere (Ross, 1976).

Forestry sparked the next boom in Hinton's community development when the pulp mill was built in 1955 (Hart, 1980). The mill became, and continues to be, Hinton's major employer, and the town's size grew substantially. As the population grew so too did

the business community, schools, and sports groups. Shortly after the mill arrived, new mine sites began to be explored in the surrounding area. The coal industry's development meant that even more people began to live in Hinton (Hart, 1980). Before this time Hinton was actually two towns - Hinton and Drinnan. Even after the two towns combined to form the current town of Hinton in 1958, the separation of the town into two distinct areas (now referred to as the hill and the valley) remained.

During the years of Hinton's third period of growth, a number of community studies were completed. These studies, done by the Edmonton firm of Makale, Holloway & Associates, analyzed Hinton's growth patterns, land use, and future prospects. Among other things, the community studies indicated that Hinton would be in an excellent position to develop museum or heritage activities (Makale, Holloway & Associates, 1969 & 1976). Since that time, virtually no literature, published or otherwise, has been produced in regards to Hinton's historical and cultural life. The need to develop arts and culture activities in the community was recognized by the town council, and the Town department of Arts and Culture was established in recent years.

Hinton is a large town, and one that continues to grow and prosper. The industries provide employment for the majority of local families, which allows for a comfortable standard of living for many residents. The business community is largely successful, although the arrival of large chain stores in the early 1990's has meant that many of the smaller stores have had to reduce in size or close outright.

Cultural activities in Hinton have not received as much attention as other pursuits (sports, in particular) in the past, but there are currently signs of growth in the arts and

culture area. Hinton does not currently have a museum of local history, and for a number of years it did not have an active historical society. The Hinton and District Historical Foundation was revived in 1994, and the community is slowly beginning to become more interested in the history of their area. Working with Hinton's historical organization at the beginning of its planning process was an ideal situation for my research; I have had the opportunity to be an active member of the Hinton and District Historical Foundation, and participate in the evolving discussions about future projects.

Research Questions

Through this research I have answered the following questions:

- Are community participation activities in museums and related organizations popular, and if so, why?
- How are museums and heritage organizations encouraging their publics to become actively involved in museums? Is this involvement evident in the museums themselves?
- How has community interest in Hinton's heritage activities developed over time?
- What are current residents of Hinton doing to preserve the community's heritage?
- What are some of Hinton's heritage development options, and which are seen as priorities to the local Historical Foundation?
- What were my impressions of the Hinton and District Historical Foundation, and how did I contribute to their processes?
- What can museum workers in Alberta and around the world learn from Hinton's heritage development experiences?

CHAPTER TWO: APPROACH TO RESEARCH

Observation Participation and Action Research

The methods I have used in my research with the Hinton and District Historical Foundation can be defined in a number of ways. I have chosen to describe my methods in terms of the ethnographic observing participant method, as well as participatory action research. The key word in both of these methodologies is "participant"; this indicates that, as the researcher, I was one part of the group I researched, and the other group members have had an active role in the research process. With these assumptions in mind, I will discuss my methodology in more detail.

Participant observation research is typical of most ethnographic research. Researchers go into the field to study a culture, society, or group for the purposes of learning about actions and interactions within the group; in order to learn from the group the researchers must spend time with them to observe their actions. Observation is not, however, enough: "social facts are not things which can simply be observed" (Holy, 1984, 28). In order to effectively understand a group of people, researchers need to rely on more than their powers of observation. Instead of being a participant observer, with the emphasis on *observer*, the researchers may strive to become observing participants, which emphasizes a more active involvement on the part of the researchers. "Active participation in the social life studied is virtually the only data gathering method [that allows researchers] to learn the meaning of actions" (Holy, 1984, 29-30).

Action research is based on the same principle of researcher involvement as observation participation research. The object of action research is to encourage social

change, and the researcher acts as a facilitator in helping a group help themselves. Much of current action research is taking place amongst groups who have been oppressed or are living in disadvantaged circumstances. "The promotion of people's collectives and their systematic praxis became, and has continued to be, a primary objective of Participatory Action-Research" (Fals-Borda, 1992, 15). As action research, my work with the Hinton and District Historical Foundation may have contributed to enhancing personal and cultural well-being.

In participatory action-research, the group being researched plays a significant role in both the way the research process is structured, and the way it proceeds. "The actors [group being researched] in the situation are not merely objects of someone else's study but are actively influencing the process of knowledge-generation and elaboration" (Tandon, 1981, 20-1). Participatory action-research cannot be planned from beginning to end, as the actions of both the group and the researcher will continuously affect the research direction, and the length of the research process.

There are three main principles which describe the role of the researcher in participant observation and action research as described by Haag (1972):

> First, the researchers do not suddenly enter a situation to ask people's opinions. They rather slowly take part over a period of time in a social process and help to keep this process going; secondly, they do not work with socially isolated individuals, but rather with groups to which these individuals have relations. Thirdly, they do not inform these groups about the goals and purposes of the research, but rather give them a part evaluatively in the assessing of the research

> results. Action research becomes a process of insight within a process of production (as quoted in Friedrichs & Ludtke, 1975, 88-9).

My research process reflected these three principles in the following ways: firstly, I worked with the Hinton and District Historical Foundation for over a year, during which time I contributed to the social processes of organizing meetings, making decisions, and participating as any other member of the Foundation and the community might. Secondly, I made an effort to work with the Historical Foundation as a whole, and evaluate how it functions as a collection of individuals. Thirdly, I worked as a member of the Historical Foundation to look at how to develop examples of community involvement, and evaluate their potential usefulness. By doing this I could better ensure that this research process was useful for the Historical Foundation as a whole.

There are a number of factors which can influence a researcher to choose a particular methodology. These include, but are not limited to, the following: "the personality and personal tastes of the individual field worker, the nature of the problem selected for study, and the general philosophical models held by the field worker in the prevailing climate of the profession at that moment" (Clammer, 1984, 84). I am in agreement with Clammer's suggestion that the personality of the researcher, among other things, can have an enormous impact on the research process. In order for someone to understand my research, they must first have the chance to understand me. I will describe how my personality and personal biases entered into my research process; I will then explain the role of the Historical Foundation in the research. It is important for me to explain the way I feel about myself, Hinton, and my research in order to clearly describe

my research process.

Profile Of The Researcher

In order to better understand my role in the research process, it is important for me to provide a brief glimpse into my personality and my background. This exercise will help to clarify my perspective in the research process, and how that affected the outcome. To begin, I approached this research from the perspective of a 24-year-old female. To these details are added my personality traits: I am quiet, relaxed and somewhat self-confident, willing to express my ideas only when I feel comfortable. This meant that it took a number of meetings with members of Hinton's historical community before I felt able to contribute my thoughts in Historical Foundation meetings.

Education has been the primary focus of my life for the past two decades. When I graduated from High School in Hinton I chose to attend the University of Alberta in Edmonton to get a Bachelor of Arts degree; not only did this allow me to continue my education, but it also provided me with the opportunity to explore life away from my home town. When I was growing up, I thought of Hinton as a town where people lived standard lives, where change was frowned upon, and where my own ideas and interests did not always fit. I felt that getting away from Hinton would help me clarify my opinions, and find out where I fit in the wider world. My time in University taught me many things, not the least of which was a greater appreciation for that which is familiar and comfortable. My interests, opinions and goals have continued to develop in ways I had not expected throughout my University career.

I found the Masters program in the University of Alberta's department of Human Ecology quite by accident during the final year of my undergraduate degree in History and English. With the prospect of being finished a degree when there were few job opportunities in my field, I decided that a second degree might be a positive option. I have often managed to fall into things, without really knowing how, that are right for me. For instance, I chose my major in History for my Bachelor of Arts not because of a life-long love for all things historical, but because it struck me as a reasonable choice after a somewhat experimental first-year foray into University courses. History turned cut to be the right choice for me, and through that choice by chance I learned to trust my instincts.

When I began my Master of Arts in the department of Human Ecology, I thought I would do research in the area of historic costume as a way of bridging the gap between my first degree and my new department. After taking a number of courses, however, my interests began to change. I was particularly interested in museum studies because it seemed to involve practical skills which would be applicable to my life and a future career. Although I was not aware of it when I began, I think museum studies is a field that suits my personality - the work changes regularly, there are concrete results of intellectual work, and it is creative. Once again, I fell into just the right thing.

My Connection to Hinton

I chose to do my research in Hinton for many reasons, some personal, some academic, and some through chance. My connection to the community spans my whole life but is constantly changing. I was born and raised in Hinton, and am familiar with

many residents. My parents both have held very public occupations: my father was a barber until his death in 1992, and my Mom is a grade four teacher at one of Hinton's four elementary schools. I know people from many segments of Hinton's community because of the connections my family has developed over time.

Although I know that Hinton's economy is dependent on the pulp and coal industries, I have never felt much affection for the mills and the mines. To me it is a beautiful location for a town, right in the midst of the Rocky Mountain foothills. It is such a natural, beautiful setting, yet the town exists to remove things from nature. Although I have had some negative impressions of the town, I returned to Hinton because I am familiar with it, and because I am comfortable there. I think that I feel this way, in part, because I now see a potential in Hinton and its residents that I did not see when I was growing up. Arts and cultural activities are increasing in popularity, and I see more evidence of variety in the leisure activities people choose. Perhaps because I have approached Hinton from a new perspective, as an adult, I have developed a strong desire to contribute something to the community. Ultimately, I suppose, I did what Bernard (1988) suggests: "there is no reason to select a site that is difficult to enter when equally good sites are available that are easy to enter" (160).

The Researcher and the Researched

The relationship between the researcher and the subject of the research can have an impact on the process and outcomes of the study. In participatory research such as the work I have done, there is a reciprocal relationship between the researcher (me) and those

being researched (Hinton and District Historical Foundation). This relationship can be expressed in the following diagram:

<u>Participatory Research</u>

Actors (Subjects)

↕ ↕

Social Setting Researcher

(Tandon, 1981, 20)

In this particular case, I think that an additional arrow, between the social setting and the researcher, would be appropriate. To make this schematic representation more applicable to my research, then, it could be expressed:

<u>Participatory Research</u>

Hinton and District Historical Foundation

↕ ↕

Hinton ↔ Terri Thomson

One of the most important aspects of participatory research is that all members of the group in question are encouraged to contribute to the research process. This can more easily be accomplished if the researcher is accepted as one of the group's members: "power equalization assumes that research becomes an action-reflection-action process of interaction between the outsider who functions no more as a scholar but as a catalyst, and the local people" (Fernandes & Tandon, 1981,9). This role as a catalyst is very important - instead of directing the research, the researcher acts as a facilitator, helping the group

meet their objectives (Forrester & Ward, 1992).

To be accepted as a group member is a matter of perception: "it seems as if the degree to which one becomes a participant is as much a matter of perceiving oneself as a participant as it is of being accepted as a participant by others" (Liebow, 1989, 44). In other words, if I behaved as a member of the Hinton and District Historical Foundation, then the rest of the members were more likely to think of me that way.

My role in the research process reflected these principles of participatory research. From the beginning of my research process I made every effort to be a part of the Historical Foundation; I attended the monthly meetings, I was on a working committee, and I participated in discussions and decision-making. Beyond this participation, however, was my role as a facilitator. In order to work with the Historical Foundation towards meeting their objectives, I made suggestions and presentations about how they might choose to proceed. These suggestions and presentations were for the group's information, and to encourage them to think about their situation from alternative points of view. I made an effort not to push the group to do things "my way" - I only presented alternatives.

Being a part of the group I researched presented some difficulties; there were times when I found myself holding back my opinions because I did not want to sound pushy or demanding. As Smith and Kornblum (1989) describe in the introduction to their book In the field: Readings on the field research experience, participatory field research can be problematic:

In some cases the researcher actually becomes a member of the group or

> community and participates fully in its day-to-day activities. This experience can have a profound effect on the researcher, who often must examine his or her values and attitudes and may be forced to make choices that would not be required in the ordinary course of events (vii).

I had to constantly evaluate my opinions about Hinton, my place in Hinton, and what I personally thought the Hinton and District Historical Foundation should do. These attitudes could have had an impact on how my research proceeded, as well as on how I was perceived within the group. My experience with self-analysis serves to illustrate the point that "in participant research, more than any other, the researcher is the method's focus" (Dreece & Siegal, 1986, 73).

Goals of Participatory Action-Research

The objectives of participatory research are much different than the results expected from traditional scientific research. Instead of expecting a set of results that answer a provable question, participatory action-research is more likely to lead to outcomes from any of three levels:

> "- social action and change
>
> - increased knowledge about the particular social setting ...
>
> - increased capacity among the actors in the situation to inquire into and change their situation...." (Tandon, 1981, 32).

The emphasis in action-research is helping the group in question deal with their own situations in ways that they understand. Problems can be identified, potential solutions

discussed, and an awareness of the relevant issues fostered, thus allowing the group to continue their development long after the researcher has left (Forrester & Ward, 1992). "Participatory research gives greater importance to qualitative data and process-oriented action. The success of research is seen no more in publications in 'reputed' journals but in what happens during the process of research" (Fernandes & Tandon, 1981, 9).

I developed my research objectives with these principles in mind. Instead of establishing a set of questions that would lead to a series of firm results, I consulted with the people involved in my research to set up a mutually-beneficial process. As a member of the Historical Foundation I had the opportunity to share my knowledge of current museum issues; the Foundation can select the information that they are comfortable with, and which they find useful and helpful. At the same time, the other group members helped me reevaluate the literature I have read in terms of its application to a functioning historical foundation in an Alberta community. I hoped that, as a member of the Hinton and District Historical Foundation, my efforts would help in the development of techniques to encourage more members of the community to participate in the interpretation of Hinton's heritage.

Issues and Ethics in my Research

Working with a variety of people brings up issues of ethics and personal conduct. Being aware of potential problems and abiding by accepted ethical standards can make the research process most successful. On a daily basis I found that I was always interpreting

what I saw and heard; although we all do this in our daily interactions with others, it was especially important during my research for me to be aware of the judgements I made, and why I made them. By getting involved as a member of the group being researched, a researcher must deal with the issue of selective perception. There are some people whose opinions I was inclined to take more seriously than others, and some people to whom I might have paid too little attention. I tried my fallible best to be as open-minded and fair as I could, while recognizing my own inherent biases.

There was a system of checks and balances in my research process: because the Hinton and District Historical Foundation members were actively involved, they had a number of opportunities to hear about and discuss my research. Their contributions to the interpretation of actions, feelings, and procedures have been essential to presenting an accurate picture of the group.

Following proper ethical procedures when working with people is extremely important. The Faculty of Agriculture, Forestry and Home Economics has an established procedure for researchers working with "human subjects", and I had my research methods approved by the Faculty's ethical review committee. Much of the work done with humans involves issues of confidentiality and informed consent. My research was very different from most, and these issues had to be dealt with in very different ways. To begin with, confidentiality and anonymity were not really difficulties. I have not used names in describing my time with the Historical Foundation as membership fluctuations and group discussions make it difficult to identify the original source of an idea or feeling. There are no confidential results in my research, since it is an exploration of a public group's

development and my own interpretation of these events. I was open with the group about my project and my goals, and each person participated to their personal level of comfort. By establishing a way for the people involved to comment on my written research I hoped to ensure that the information I am presenting is fair and accurate, as well as useful.

CHAPTER THREE: BACKGROUND INVESTIGATIONS

Literature Review

Introduction to the Literature

Once I had decided that I was interested in doing research in the field of museum work, I needed to become familiar with the history, development, and present state of museums and museum theory. By making myself familiar with a wide selection of museum literature, I hoped to better understand the role museums play in our society. Having soon become aware of the growing movement to include diverse publics in museum activities, I continued to seek out literature in that field. I was curious to know what types of community involvement projects have been done by museums, and how these projects relate to the theories behind the community participation movement. I also hoped to find out why museums choose to reach out to their communities, how community involvement is being implemented, and the results of innovative or ground breaking museum and community partnerships. Through this literature review I became aware of the importance of issues such as cultural identity, group reality, the place of research in museums, ecomuseums and the new museology.

The knowledge I collected from the literature, as discussed in this chapter, provided a strong theoretical, practical and holistic perspective with which to approach my work with the Hinton and District Historical Foundation. Since community involvement projects are a relatively new theme in the museum world, articles about new community and museum partnerships appear regularly, and the selection of literature discussed here has continued to evolve throughout my research time.

Museums Over Time

The development of museums from what they were in past centuries to what they are today shows an interesting change in public perception and political will. When museums became popular in eighteenth and nineteenth century Europe, they were storehouses for curiosities or works of art. Growing numbers of wealthy people were travelling to far-away lands, and many brought back an assortment of treasures and oddities; these objects would then be put on display for public perusal. Museums arranged their entire collections as displays, instead of selecting a few particularly interesting objects to showcase in a thematic exhibition. In some cases, a museum's collection would be divided into two parts: one for the curious public, and the other for specialized scholars (Dickenson, 1994). A description of such a museum can be found in Tobias Smollett's novel, Humphrey Clinker, first published in 1771. The following passage takes the form of a letter from Matthew Bramble to his friend, Dr. Lewis:

> Yes, Doctor, I have seen the British Museum; which is a noble collection, and even stupendous, if we consider it was made by a private man, a physician, who was obliged to make his own fortune at the same time: but great as the collection is, it would appear more striking if it was arranged in one spacious saloon, instead of being divided into different apartments, which it does not entirely fill - I could wish the series of medals was connected, and the whole of the animal, vegetable, and mineral kingdoms completed, by adding to each, at the public expense, those articles that are wanting. It would likewise be a great improvement, with respect to the library, if the deficiencies were made up, by purchasing all the books of

> character that are not to be found already in the collection - They might be classed in centuries, according to the dates of their publication, and catalogues printed of them and their manuscripts, for the information of those that want to consult, or compile from such authorities. I could also wish, for the honour of the nation, that there was a complete apparatus for a course of mathematics, mechanics, and experimental philosophy; and a good salary settled upon an able professor, who should give regular lectures on these subjects. But this is all idle speculation, which will never be reduced to practice - Considering the temper of the times, it is a wonder to see any institution whatsoever established for the benefit of the public (133).

It is interesting to note the references to collections, public programs, as well as government support for public institutions that were all relevant issues for museums even then.

Over time, however, museums began to change course. By the early twentieth century, museum attendance in general was down around the world. With more accessible transportation options, more of the public was seeing more of the world. World Expositions, fairs, and public events were popular, and the public began to appreciate the well designed and attractive displays showcased at these events, as well as those seen in shop windows (Dickenson, 1994). Museums, with their warehouse displays, were finding it increasingly difficult to compete, and found it necessary to change their focus. Instead of displaying entire collections, only the best objects were offered for exhibits. Dioramas and period room recreations became popular with the public. It was at this time that

thematic exhibits based on one idea "rigidly carried out" became common - and continue to be common in modem museums (Dickenson, 1994, 29).

By the middle of the twentieth century, museums had defined for themselves a new role in Foundation. "They emphasized collections, education, and public service, and sought support from charitable, government, and philanthropic sources"(Mintz, 1994, 33). In Canada, by this time, museums had sprung up across the country; many of these institutions were small, volunteer run, and funded by public donations and government money. The overall need for museums was largely unquestioned; governments had money to spend, and the educational role of museums was paramount. The number of local history museums which sprang up in the years around Canada's centennial in 1967 is proof of how the government and many communities believed in the value and importance of museums.

Now, in the last decade of the twentieth century, museums are again finding it necessary to redefine themselves based on public perception and lifestyle trends. There are a number of factors which are currently affecting the changing development of museums: the general public has less discretionary time and money to spend in museums, governments are cutting back their financial support of arts and cultural activities, and there is ever increasing competition for visitors from other forms of entertainment (Nowlen, 1995). In many ways, museums have begun to take lessons from the financially successful entertainment industry in an attempt to increase museum visitation. Much of this change is focussed on the bottom line; museums have recognized that, in order to survive, they must find and access new sources of funding. Corporate sponsorship, high-

level marketing, and blockbuster exhibits are all newly-tapped sources for museum revenue (Mintz, 1994, Nowlen, 1995).

There are some problems associated with this increased need for revenue in museums. For one thing, having corporations sponsor particular exhibits can influence the content of the displays; if the financial backers decide that an issue is offensive to them, or too controversial, they could (and have) threaten to pull their funding. Secondly, when blockbuster travelling exhibits are brought to larger museums as a means of attracting large audiences, it can be difficult for the museum to meet the expectations of the public in future exhibitions which are produced in house.

While this drive to increase profit levels has its down side, it has led many museums to become more focussed on visitor needs. "The growing emphasis on earned income has led many museums to develop strategies for attracting a more diversified audience, which has been helping to create more inclusive institutions" (Mintz, 1994, 33). Since museums are trying to attract more visitors, many are finding it useful to target previously untapped groups to participate in museum activities. Even for museums which continue to receive government funding, it has become more and more necessary for museums to make as much of their funding as they can (Whooley, 1995). By encouraging diverse groups to become involved in museum work, the museum can justify their funding by the number of taxpayers who visit their institution (Carrington, 1995). While the financial benefits of inclusiveness may be important, the educational role of museums continues to be valued, as is the right for cultural groups to express themselves in their own ways. The recognition of this need for self-expression has, in part, led to the

increasing trend towards community involvement in museums.

Museums And Communities

Before exploring the subject of community involvement in museums, it is important to clarify how museums interpret the word community. In general, the use of the word community as a geographical and cultural designator are both used in museum literature. Museums recognize their surrounding geographical area as their community, whether it be an entire town or city, or a portion thereof (Drake, 1992). When only a portion of the larger centre is seen as the museum's community, the definition must remain flexible because of changing demographics (Gaither, 1992).

This type of community delineation often leads into cultural communities, which are more socially defined. Kavanagh (1990) suggests that a community is simply any group of people with "common interests and concerns" (167). These common concerns can be broken down into more specific categories: there are (or could be) geographical, lifestyle, linguistic, religious, professional, technical, and social communities (Davies, 1993).

The vast majority of people will claim allegiance to a wide array of community groups over the course of their lifetime. The groups to which people belong often overlap, and change in priority. This ever-changing appearance of communities is what makes them unique; no community is ever complete, but is merely a point at which people's values or beliefs come together (Kavanagh, 1990). Like the geographical definition of community, this cultural definition must remain extremely flexible to reflect a

changing society. "Every society can be seen as a constantly changing mosaic of multiple communities and organizations" (Karp, 1992a, 3).

Museum workers have a responsibility to recognize the cultural communities functioning within their area of interpretation. This awareness of their community as a whole can lead to a well-rounded programming calendar and exhibition cycle. It would be useful for museum workers to find out what types of groups are not museum visitors, and work at finding ways to encourage those people to visit and participate in museum activities. To do this, museum workers need to investigate how the varying cultural communities view the world and the place of museums in that world, and how these views reflect their visiting patterns.

Group Reality, Cultural Identity And Meaning

Museums, traditionally, have used objects in exhibits and displays as a means of interpreting a particular theme. These objects are usually accompanied by explanatory text which explains the connection between the objects and the exhibit topic. When choosing objects and writing display panels, museum workers must understand that each person who visits the museum will bring along their own values, beliefs, past experiences, and interests. These personal factors will affect how visitors respond to and understand the artifacts on display. Objects have variable and multiple meanings because every person brings a different perspective to looking at them (Karp, 1992a). Objects are "a remainder and reminder of cultural expression and social significance where material can have multiple layers of meanings" (Kavanagh, 1990, 63).

Every person's view has been coloured by their experiences, their beliefs, values, culture, language, and history. "Objects, unlike texts, do not speak for themselves. Meanings are imposed on them, or drawn from them" (Jones, 1995). Meaning is socially constructed by each visitor to a museum (Hooper-Greenhill, 1992, Taborsky, 1990). Individuals who share common experiences, values and beliefs may also have similar views of the world and the objects in it. Taborsky (1990) uses the term "group reality" to refer to the way that many members of a group have a common, accepted understanding of a particular issue. It is only in terms of this understood view of reality, whether individual or group, that people can retrieve meaning from what they experience. It is group reality, as well, that helps to define communities; the common factors which help define a view of reality can also define a particular cultural community.

When museums seek to present objects and information, it is vital that they attempt to understand and represent the cultural context and identity related to the artifacts and events (Kavanagh, 1990). Accurate cultural representation in museum exhibits is increasing in popularity because of a "growing awareness of one's roots and cultural identity, and the revitalization of values" (Schouten, 1993, 385). Not only is it important to acknowledge and reflect the cultural and personal identity related to the objects on display in a museum, but cultural institutions are beginning to acknowledge that a visitor's frame of reference is also extremely important in programming and exhibit development. By accessing the knowledge of individuals and groups in a community, cultural memory can be reflected, which in turn strengthens local identity (Goa, 1993, Harper, 1993). When people are encouraged to contribute to history and cultural

memory, "museums are blessed as public 'memory spaces'" (Butler, 1995, 15).

As Eilean Hooper-Greenhill notes,

> Museums are now understood as institutions which are concerned with the representation of cultures and history .... Museums have become self-conscious (at last!) about their power to interpret and represent 'reality' in all its rich variations. This self-consciousness can be observed across the world, and has come about in large part because of the response (and often extreme resentment) of those being interpreted and represented (1994b, 20).

No reality, whether group or individual, is "pure and uncontaminated by other identities, because they are usually fabricated from a mix of elements" (Karp, 1992b, 20). Because there is a mix of realities, it is possible for museums to present exhibits that emphasize cultural pluralism, the joint experiences that bring people together, and the universality of culture (Gaither, 1992, Kavanagh, 1990, Schouten, 1993).

Group reality and cultural identity are inextricably linked; the view of reality held by a group is a significant portion of the cultural identity of that group. Each of these groups or cultures can be identified as a community, and are becoming increasingly the focus of museum research and programming. "Here the role of the museum in providing a deep understanding of the background to change can be combined with participation to focus on the key issues of identity for individuals or groups" (O'Neill, 1991b, 48).

Research In Museums

The practice of research in museums has recently been the topic of debate within the museum community. Disagreement arises not from questioning whether or not museum should conduct research, but what kind of research is appropriate. It is generally acknowledged that research is a vital part of museum work because it helps to create new ideas and information for exhibits (McGillivray, 1991). There are two schools of thought concerning the types of museum research: one group insists that museums have an intellectual obligation to focus on research about the objects within the collections as a way of increasing interpretive programming possibilities; the other group suggests that, while object focused research is useful, there is a greater need to concentrate museum research on people. In the last few years "academic research was increasingly challenged by the more public educational role of museums" (Harrison, 1993, 161).

According to Harper (1993) in her examination of the modem museum community, there is a trend toward people-centredness within museums. There are those who believe that "people are the essential subject of the museum" (Kavanagh, 1990, 62). Objects are important, of course, but they must be researched in terms of how people are associated with them; who made the object, how they used it, and what it meant to them are crucial issues important for interpretation (Lundgren, 1993, Spalding, 1994). Using people of a community as sources for research helps bring a broad range of information into the interpretation of objects, making museum exhibits and programming more accessible to a wider audience (Pearce, 1993, Schouten, 1993).

There are those who disagree that a person-centred approach to research is more

beneficial to the museum community than object-based research. The problem revolves around the desire to remain intellectually significant. Academic research has traditionally been seen as concentrating on either objects or history, not on personal accounts of cultural identity. The Victoria and Albert Museum in London, for example, has an entire administrative department devoted to research. Their mandate clearly sets out that "the collections are expected to be central to the research practices in the Museum" (Saumarez Smith, 1993). This type of research would, it is believed, fulfill the museum's responsibility to the public to remain intellectually active. Finley (1985) and Harrison (1993) view academic research in museums as losing out in favour of more accessible forms of research. Finley argues that by doing all museum research based on exhibits and programs, important historical information about objects in the collections will be lost.

It is important to remember, however, that very few museums have enough staff to devote much time to research not directed at exhibits. Small museums, like many in Alberta, often rely on volunteers to conduct what research needs to be done, using both objects and people as their sources (Sihlis, 1993). Fisher (1988) argues that museums have more than an academic responsibility to fulfill; there is a social purpose in modem museums which focuses more on people.

This social role in museums is becoming increasingly important as museums search for new ways to relate to their audiences. Programs encouraging cultural expression, education, social understanding, and a sense of community are appearing more often in museums. This desire to help society, as well as entertain it, can be seen in European museums (Hooper-Greenhill, 1994b) as well as those in Canada and Alberta.

It seems to me that a museum should not feel it must choose between researching people or objects, or between academic and accessible research. The research should be focused on how people are connected to or relate to objects. Objects can be researched in terms of their uses by people, and what the objects say about the people who designed, made, used, or owned them. "Where in the past collections were researched, now audiences are also being researched" (Hooper-Greenhill, 1994b, 1). This type of research would prove to be interesting both as the basis for programs, and as an intellectual analysis. The idea behind community-based research is that the people in a community have much information to contribute to the understanding of objects and events based on their own experiences. "Museums should give more attention to presenting real experiences with the assistance of people from those cultures being represented" (Ames, 1992, 159).

Researching with Communities

The purpose of researching with communities is to explore the group reality or cultural identity of a community group. It is only by understanding the way a group interprets a museum's objects, or historical events that a museum can hope to represent that community in exhibits. Because there are many different communities, and so many group realities, there are many truths for the museum to explore (Teather, 1991). Objects must be understood in their social context (Harrison, 1993). Visitors must be understood, as well, and "should be able to find themselves reflected within" (Silverman, 1991).

In order to present these interpretations of the world, a museum's entire concept

of programming must be changed (Lavine, 1992). Instead of being collectors of objects, museums become "facilitators of a community process" (Bishop, 1989, 39). As Harrison (1993) says:

> The rationale for the "new museology" was that it was driven by the local community; social subjects and concerns replaced objects as its focus, community needs drove the museological development and the museum was not necessarily confined to a building. (166)

Museums can escape the bounds of objects, traditional museum subjects, and even the museum building by focusing on the interests and needs of a community (Carter, 1992). Social diversity and a variety of group realities can be explored by conducting community-based research. "The knowledge of collections must be related to and generated by the knowledge of the audience" (Hooper-Greenhill, 1994b, 3).

One of the most important aspects of community-based research is the way it strengthens a museum's ties with communities. By actively involving them in museum activities, the unique talents and knowledge of a community can be explored and utilized (Goa, 1993, Kavanagh, 1990). Involving the community in museum projects also allows a group of people previously unfamiliar with the museum world to gain an understanding of it (Perin, 1992). Regular communication between a community and the museum makes the museum more meaningful to the community; when they feel represented and a part of the museum, it becomes a popular community space as well (Spalding, 1993). According to O'Neill (1991b), "one of the roles museums can play is enabling people to express what they know and make it available to the community as a whole. Curators have no

monopoly of this kind of wisdom, but have, in museums, great opportunities for enabling people to articulate it" (49).

There are many methods of community involvement in the research process from which museums can draw inspiration. To this point, however, most museums that have become involved with a particular community have done so only for the duration of a specific exhibit's planning and development. This type of one time consultations are not nearly so useful or meaningful for both the museum and the community as is sustained involvement. Community representation should be an ongoing process in museums, wherein museum workers work with the people in their communities on a regular basis (Duitz, 1992, Kuo Weitchen, 1992). Sustained involvement means that input from communities can become a regular part of museum life, instead of being used for particular, and short term, exhibits or programs. It would seem that this ideal of community involvement is not being practiced in many museums to this point. Philip Nowlen (1995), discussing the current state of American museums, comments "Museums are trying to reach out to a more diverse range of people - through exhibitions that recognize different groups' cultural heritage, historic role in the community or contribution to science - but they have done so with varying degrees of consistency, sensitivity and success, and largely at the margins" (26).

As important as it is for museum workers to understand the value of community participation, it is as crucial for museum staff to work towards sustained involvement in their communities. The process of community involvement must be a collaborative effort, thus encouraging a continuous flow of ideas between museum workers and various

communities. "Remember that the dialogue does not end once the exhibition has opened and the programmes begin. To the contrary, the work has then only just begun. It is only continued communication that will bring us to the creation of a truly multi-ethnic aesthetic" (Dickerson, 1992, 23).

This type of sustained involvement gives each community the chance to regain control over the way they are represented in museums, as a way to "regain its sense of self" (Bishop, 1989, 40). One way for a community to have this kind of control would be by "handing that group the authority to tell their own story, letting them determine how, or even if the story is to be told" (Perin, 1992, 171; Hood, 1994).

There are many possible benefits for museums when they make an effort to involve diverse communities. As Bishop (1989) says "we can gain the sense of community identity that underlies the success of everything we do.... (Museums) would likely gain lively programs, a new audience, a new definition of audience, and the sense of meaningful work that comes from contributing to a more just society"(40). By encouraging people to tell their own stories, conflicting interpretations of history, or current life, can be presented. This process can allow museums to explore controversial themes or issues without seeming to take sides as an institution, although the act of allowing multiple truths to be expressed can be considered a political statement in itself.

The move towards involving non-museum workers in the production and research for exhibits and programs can cause some difficulties in terms of curatorial power and control. "The power to decide what shall be included in a display and how it will be displayed will not-be limited to museum specialists" (Hood, 1994, 21). Traditionally,

museum curators were seen as the keepers of the collections; many workers fostered a sense of ownership over the objects in the museums. Similarly, curators have long had control over the exhibition themes, displays, and story lines. "Opening up museum processes to non-museum people, if it is to be more than a token gesture, means the curator abdicating some power and authority" (Hooper-Greenhill, 1994b, 87). Not only can curators have difficulties with this transfer of powers, but conservators may find the change a challenge. In some cases of community involvement, the community groups are given the power to select the objects they wish to display - this may go against the wishes of conservation staff. Perhaps the question should be asked: If we save the objects and never let the public see them, what value are they to a museum of the people?

Examples Of Community Involvement

It may be helpful to examine a number of examples of how community based research has been used in various museums in order to understand the variations such research can take. There are different levels of community involvement, and at different stages of the exhibit or program development process. Many of these examples are from Europe, but there are also a number of documented cases in the US and Canada.

In Alberta, much of the community involvement activities have been done only for particular exhibits. At the Provincial Museum of Alberta, for example, curators have tried community consultation for a number of exhibits and programs. To honour the anniversary of the end of the Second World War, an exhibit and book entitled *For King and Country: Alberta in the Second World War* were developed based on the stories of

people who served in the war. "Although the design and development of the exhibit was done by curatorial staff, every effort was made to allow these men and women [the service-people] to speak in their own voice" (Tingley, 1996, 21). The Provincial Museum has also utilized community involvement in past exhibits; former curator Patricia McCormack worked closely with the native community of Fort Chipweyan in developing themes and collecting objects for an exhibit about their community (McCormack, 1989).

The Glenbow Museum in Calgary has made a point of consulting with diverse communities for a number of years. An example of such involvement can be found in their exhibit on West Africa, *Where Symbols Meet.* In order to create an exhibit which would reflect the experiences of West African people, the exhibit team consulted with a variety of local groups. According to Brian Hogarth (1994), there were a number of levels of groups to consult: academic experts, the visiting public, and local West Africans - both newly arrived, and those with a more distant African history - were all part of the development of the exhibit. The result is a gallery which, in my opinion, is the best of the museum. Not only are the stories of real people emphasised, but the designers were able to incorporate the sights and sounds of West Africa in the exhibit space.

Another of the Glenbow's newest exhibits, *Growing Up and Away: Youth in Western Canada,* also took an interesting approach in telling the stories of real people. Throughout the exhibit, the lives of ten people are traced from birth through to adolescence. The opportunity to view childhood and youth through the eyes of these real people allows for many interesting, and sometimes controversial, issues to be explored. By using these ten stories, as well as suggestions and ideas from the general public, the

Glenbow hoped to attract audiences who have previously been non-visitors, namely young people and families (Simpson, 1994).

More recently, a regional museum project involving the Glenbow Museum in Calgary as well as museum in Medicine Hat, Red Deer and Lethbridge has been undertaken. The project, entitled *Pop Culture: The youth curator project*, is designed to allow a group of young people in each city to design and produce an exhibit on a topic of their choice, and was developed as an extension of *Growing Up and Away*. The young people are given the power to choose their topic, select artifacts, and develop the display techniques in order that the exhibit reflects their world view. It is hoped that the exhibit will not only teach the young people about museum work, but also encourage people their age to visit museums more often (Evenden & Morton Weizman, 1995).

One example of a museum which was designed to be a forum for community involvement is The People's Story in Edinburgh, Scotland. The museum was created to be a representation of working class life in Edinburgh, past and present. From the very beginning of the development process, the working people of Edinburgh were encouraged to become involved with the museum and its stories. Along with print source research, oral histories were taken from people across the city. First hand accounts of life as a worker in Edinburgh were received, from various generations. Groups gathered to reminisce together as another means of gathering information for the museum. Objects that were going to go on display in exhibits were brought to some of the reminiscence group sessions so people would have an opportunity to talk about what objects meant to them. The public worked with designers and planners throughout the creation of the

museum, to make sure that every display and label was completed appropriately (Clark, 1989, Beevers, 1988). Much of the text panels are filled with stories and quotes from people who participated in the museum's development- the result is that "the life or action of the individual is made directly available to the museum visitor" (King, 1989, 32).

Now that the museum is up and running, many of the people who were involved from the start are regular volunteers, helping to interpret exhibits to visitors. The participants in the reminiscence groups still meet on occasion, and two books of their stories have been published for sale at the museum. The museum is popular with the working people of Edinburgh because they feel understood and well represented - they feel like the museum is theirs (Beevers, 1988, Clark, 1989 & 1991, People's Story Reminiscence Group, 1988).

There are many other examples of museums working on individual exhibitions with community groups. In Great Britain, the Birmingham Museum and Art Gallery has been hosting festivals to celebrate the religious holidays of various faiths. Members of the religious communities provide information for visitors, and local people are encouraged to participate in the activities. (Viegas, 1995)

Finding ways to represent the beliefs of groups who are usually unrepresented in museum projects was also the object of a travelling exhibit about Stonehenge (Bender, 1995). There has been much controversy about ownership of this unusual rock formation; new-age "travellers", druids, and archeologists all have differing opinions about how Stonehenge should be used and cared for. A display was developed in which each group was given the opportunity to express their position. Wherever the display went,

controversy and heated debate followed - although controversial, the display succeeded in presenting multiple views of reality.

The movement towards increased community involvement is also producing some interesting projects in the United States. In Baltimore, a museum hoping to attract local young people to the museum has begun doing dramatic presentations of local history. The museum also provides an area for teens to explore career information and job opportunities. So far, teens have been participating in the programs, and many are having more job-search success another example of how museums fulfill a social function. (Arnold, 1995)

There are many other examples of museums involving local people in exhibits and programming from around the world. What this tells us is that community involvement is an effective way of encouraging visitation, as well as a useful way to provide more accurate and relevant interpretation in museums. When people are included, they feel respected. "The exhortations to research the needs of the public, and to deliver services that are relevant to these needs, are made in the context of increasing competition for scarce resources" (Hooper-Greenhill, 1994a, 133). The examples described above, and the others currently underway, show that these resources can be used to expand a museum's horizons.

Museums Without Walls

While many museums world-wide are finding ways to encourage their publics to participate in programs within their museums, there is another group which has developed

community involvement to a further level. Since not all people have an interest in visiting museums, whether because of intimidating architecture, a poor stereotypical image of museums, or because of lack of accessibility, some museum workers have chosen to take the museum to the people. There are a number of variations on these museums without walls: in one instance, a community group has the opportunity to develop exhibits of their own choosing in situations of relevance to them, such as the Open Museum program in Glasgow. In another movement in the museum world, the ecomuseum concept takes the approach of viewing an entire community or region as a living, evolving museum. In this case human history, natural history, and the current and future developments of a region are treated as a whole.

The Open Museum in Glasgow is a project which allows community groups to develop exhibits based on their own interests. These exhibits are set up in locations frequented by the particular community instead of in a formal museum building. The group involved choose a theme or issue of relevance to their community, select their own artifacts from the stores of the Glasgow Museum Service, and design the exhibit space. There are curators who work with the groups to ensure that the exhibits are put together in a visually appealing and conservationally sound manner.

One example of an Open Museum exhibit is a recent project with a group of homeless people in Glasgow. After making contacts within the homeless community, the Open Museum's curators helped the group design an exhibit that expressed their feelings, hopes and frustrations about their living situation. The purpose of the exhibit was to both expose non-homeless people to the plight of the less fortunate and to provide a medium

through which the homeless people could express themselves. When completed the exhibit travelled (in the back of a taxi) to various spots inside and outside of buildings, throughout Glasgow and the neighbouring region (Edwards, 1995).

There have been controversies about the conservation concerns of allowing the public to use artifacts in their own ways (MacDonnell, 1991). Critics question the safety of the artifacts when they are taken out of controlled museum settings and displayed in buildings (or outside) where controlling light, temperature and humidity is not easy or possible. There are also concerns that the artifacts will be handled inappropriately, leading to damage. The organizers of The Open Museum have responded to these queries by suggesting that "sharing ownership involves trusting people with the responsibility not just for the safety but also for the interpretation and creative use of objects" (O'Neill, 1991a, 50).

With the community groups being able to select the objects that they relate to, and by displaying these things in a meaningful way, information about both the people and the objects can be presented. This museum exhibit has proven to be just as popular as The People's Story - community groups like to be involved (Kirrane & Hayes, 1993, Murdin, 1993, O'Neill, 1991). The Open Museum is an excellent example of how a museum does not need to be connected to a permanent building site to be an effective way of representing a community's views and stories. In fact, getting out of traditional museum settings can encourage people who may have previously been intimidated to participate in the museum process. The museum workers are also not restricted to existing rooms and display cases to use for exhibition purposes, and fresh alternatives can be explored.

Another setting can be more appropriate for exploring controversial and personal issues which may be frowned on by traditional museum personnel.

Ecomuseums are an elaboration of community museum theory; instead of a community building and developing a museum, the community IS the museum as a whole. An ecomuseum is a way of interpreting the unique history of a particular location by show-casing its human history, natural attributes, and cultural expressions while at the same time acknowledging that these things change over time. The buildings, the people, and the surroundings are all considered to be part of the ecomuseum. The environment, industries, past, present and future are viewed holistically as an overall entity which always changes and develops. As Francois Hubert (1985) noted, ecomuseums are created "to offer all-round education, not just dealing with cultural practices or architecture but also with the relations between man and his environment" (p. 186). Ecomuseums acknowledge the relationship between the environment, the people, and time (Riviere, 1985). This relationship between the people, places and things in any setting is a reciprocal one; there is a continuous evolution of the place as people and things change, knowledge is shared, and time passes (Caron, 1993). It is this holistic evolution which enables an ecomuseum to offer an interpretation of the unique attributes of a community to the local and visiting public.

In order for an ecomuseum to be successful, it must have the full support of the people it tries to represent. The level of active involvement of the community can vary, but because the people live within the museum, they are continually participating in the ecomuseum's development. Not only must the community participate in the development

of the ecomuseum but the local institutions and businesses must also support the process (Poulot, 1994).

The ecomuseum concept originated in rural France, because of a desire to better reflect the Foundation and culture of non-urban French people. Georges-Henri Riviere, the father of the French ecomuseum movement, envisioned ecomuseums as "a mirror in which a population could seek to recognize itself and explore its relationship to the physical environment as well as to previous generations; also an image offered to visitors to promote a sympathetic understanding of the work, customs and peculiarities of a population" (as quoted in Poulot, 1994, 66). Thus, ecomuseums are a means to allow a community to recognize and explain themselves, and for outsiders to better understand the unique group reality of an ecomuseum's community. This unique ability of ecomuseums to reflect cultural information to local residents and tourist alike allows for an interesting collaboration between the aims of cultural tourism and cultural action (de Varine, 1978). While he never uses the term ecomuseum, Ian MacLaren (1995) also emphasises the importance of the link between natural history and human history as a means of understanding our personal and community sense of space, which in turn helps us to understand our place in the world.

Two areas of Alberta are officially recognized as being ecomuseums: the first is in the Crowsnest Pass, a coal-mining region in the- southern Rocky Mountains. The second ecomuseum in Alberta is Kalyna Country ecomuseum, in east-central Alberta. Kalyna Country Ecomuseum was developed to interpret the varied natural and historical resources of the region, including the geology, natural environment, aboriginal history,

agriculture, and contemporary life of the area. (Tracy, 1994). Another similar program is the recently designated National Historical Site of Sterling, Alberta. Sterling is a long-standing Mormon community in Southern Alberta, with a unique development and land use pattern. The National Historic Sites Service chose to designate the area as a National Historic Site in order to interpret the distinctive settlement pattern of a Mormon agricultural village (Hartley & Dobrowolski, 1995). The community's buildings, land, and history are all recognized as being important to the site, but these things are not being preserved as they are. It is important for this site, as in ecomuseums, to grow, develop and change naturally - this change becomes part of the history of the area, and enhances the depth of the project.

Concluding Thoughts on the Literature

There are many lessons that Hinton, and other communities beginning to think about their heritage development process, can glean from the experiences of other museums. From the above discussion of current issues in the museum world, it is evident that the trend towards involving diverse communities in museum work is growing. Finding alternative display and program choices is also very important in the drive to better represent the lives and experiences of a community's people. It would be very useful for the Hinton and District Historical Foundation to think about who lives in Hinton, what their beliefs, interests and values are, and how they can best involve the community in future programming ventures.

Current museum literature provides museum workers with considerable

information regarding community invovlement principles. The literature covered in this chapter has been drawn from numerous sources. In general, museum literature falls into two categories: discussions of museological philosophy and case studies of museum projects. The differences evident between theoretical concepts of community involvement or public participation and practical museum applications using these philosophies are particularly interesting to note.

It is important to realize that much of what is written about museological theory and philosophy has been developed as an ideal, both in terms of how it should be done as well as the potential outcomes. Theoretical discussions about why museums should use techniques of community involvement do not generally take into account such factors as funding, community interest, or access to information. Funding, for example, can have a major impact on the programs a functioning museum or heritage group can pursue. Many of the readings dealing with community involvement theory imply that fully implemented programs should be the goal for any museum. In reality, financial constraints rarely allow for such projects. Perhaps only portions of a theoretical program can be implemented in a museum, or the approach must be adapted to fulfill the requirements of the funding agency.

Issues of personality and temperment can also affect the way theories translate to realistic situations. The degree to which decision-makers buy into the community involvement philosophy, as well as the attitude of the community as a whole can cause programs to succeed or fail. In theoretical discussions of community involvement programs, for example, it is assumed that many of the people in a community have a desire

to participate in heritage programs. This assumption may not be true for every community. Consequently, the ability of a museum group to implement programs fully based on museological philosophy will be dependent on the interests and needs of the local people.

Perhaps the most influential reason that museum practice differs from museological theory is knowledge. The majority of museum are run by community volunteers; few have extensive formal training in the museum field, which is the forum in which museological theory is often discussed. In addition, there is generally little time for museum workers to read museum journals unrelated to daily activities. If the museum's workers are unfamiliar with current trends in museum theory, they would be unable to share these philosophies with their museum's community. It is critical for museum workers familiar with the newest museological philosophies or theories to share the themes and issues of current relevance with their museum's full work force and the public in general. Without the full support and cooperation of museum workers and local people, community participation activities cannot thrive.

Study Tour of Museums in Great Britain and Alberta[1]

Although reading about museum and their ventures into community involvement is useful, there are limitations to printed sources. Most articles in museum literature are written by staff members, and can, therefore, be more positive than reality warrants. A better method of discovering the results of community participation in museum work is to visit the museum and exhibits in person. I chose to do a two stage study tour; the first phase was in Great Britain, where I visited some of the most complete examples of community involvement. After that trip I made my way around museum in Alberta which could be useful to Hinton's situation.

Why Great Britain's Museums?

While reading articles about community-based programs in museums, I realized that many of the innovative museums were in Great Britain. Scotland, in particular, seemed to have a remarkably high proportion of ground breaking museums. Edinburgh and Glasgow both have a number of fairly new museums which push the boundaries of how communities can become part of a museum's processes. The People's Story in Edinburgh and The Open Museum in Glasgow are two such examples. Both have proven to be very popular with local populations, and, although The Open Museum has elicited some controversy from parts of the professional museum world, both have been praised for getting more people involved in museums. I decided that it would be well worth my

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[1] Information from this section has been published as: Thomson, T. (1996). Finding the stories: Observations from Great Britain's museums. Museums review, 22(1), 59-61.

while to visit Great Britain and see the museums for myself. By doing so I was able to gain a better understanding of the possible outcomes of community involvement, as well as more details about the process. (See Appendix A, figure five for a map of Great Britain.)

Planning and Preparation

I began planning for my trip by compiling a list of the museums I most wanted to visit. I was anxious to leave my three week trip itinerary somewhat flexible in case I heard of museums that would be useful as I went along. I wrote to the curators of some of these museums, explaining my research interests and my desire to visit their institutions. I received replies from each curator, all expressing a willingness to speak to me about their community involvement efforts. Some of the curators made suggestions of other museums and curators who might be able to help me, as well.

I arrived in London on July 10 and departed from Glasgow on July 31; this lent itself to a logical path north through England and Scotland with little backtracking required. Although the rail system is excellent in Britain, I decided that renting a car would let me move around at my own pace and time schedule.

I was fortunate enough to receive a $1500 Individual Training grant from the Alberta Museums Association to fund a large part of my study tour. The remainder of my expenses were covered by my own savings and by my Mom, who was one of my intrepid travelling companions. I was pleased to have her along for the company, and I appreciated receiving a second opinion about the museums we visited. I will be, quite

literally, forever in her debt.

To prepare for my museum visits I brainstormed questions that I could either ask museum workers or think about on my visits, concerning the method and depth of community involvement. These questions are listed below.

When I toured museums, I tried to think about the following questions:

* Are there obvious examples that show that this museum has consulted the community? Are there quotes in the written text, for example?

* Are there any sides to the story that seem to be missing? Are stories from women, children and minorities included?

* How are other visitors reacting to the museum? Do they seem to be interested, intrigued, involved? How long do they stay at the displays?

* Who are the museum's visitors? Where are they from? What are they writing in the comment books?

* What do local people think of the museum - do the Bed & Breakfast hosts know what it's like, for example?

*What is my reaction to the museum? Am I interested or does it feel like I have seen it all before? What did my travelling companions think of the museum?

When I had the chance to speak to museum workers, I would try to learn the following things:

* How do the workers feel about getting people more involved in the museums?

* How are they getting communities involved? Is the community involvement done for particular exhibits, or is it a continuous process?

* How are participants from the community selected? Is it a representative group?

* To what degree is the community's input used in the museum? Is it an addition to curatorial research or does this research augment community information?

* Do they have any particularly interesting programs, exhibits or outreach projects?

* How are people responding to their efforts - both participants and other visitors?

* Do they have suggestions or hints for how other museums can get their communities interested and involved?

*How do they feel about it, personally, as museum professionals or volunteers?

I planned to use these questions as a guide, knowing that each museum and each person would bring to mind questions in addition to, or instead of, those on my lists. It was important to me to gather information which would be valuable to the heritage situation in Hinton, as well as museums throughout Alberta. I hoped that, by seeing how museums have established beneficial reciprocal relationships with people in their area, I would have a better idea how a museum in Alberta could begin the process for themselves. From my reading in preparation for the trip, I also knew that I would be exposed to some particularly innovative programming ideas which could be inspirational for future museum developments.

Observations From British Museums

I visited a total of 22 museums of varying sizes and styles in the three weeks of my trip. England and Scotland are small countries compared to Canada, but it can take a

considerable amount of time to travel from place to place over narrow, winding roads. Because of this, I was not always able to spend as much time as I would have liked in any one place. Each museum I visited added something to my overall knowledge of museums, even though not all were working on community involvement projects.

My trip began in London during one of the hottest British summers on record. The city was at the height of tourist season, and each museum and historic site was very busy. London had the most expensive museums I encountered (nearly $20 Canadian to visit the Tower of London!). Even those museums advertised as free have a "recommended donation" posted at the cashier's desk. Although filled with wonderful objects, none of the major London museums (from the Victoria and Albert to the Tower of London) showed much effort to involve local communities. There are numerous smaller museums in London and surrounding area which are devoted to presenting the history of their local people. These museums are, however, difficult to access without a car when there is, as there was during my visit, a rail strike.

We picked up our car on our way out of the busy London area, and it became much easier to find the smaller, local museums that I was looking forward to seeing. We decided to travel north along the west edge of England, through Bath and Worcester to the Peak District, bypassing most of the larger cities.

One of the highlights of our English route was the town of Bath. Long known as a tourist haven - even the Romans took holidays at the Baths - Bath remains a popular spot. The historic character of the town and its surrounding area are being preserved as much as possible. Most of the buildings are made of local bath-stone, and an injunction prevents

new buildings from being constructed of any other material. As one of only three cities worldwide to be a designated UNESCO "World Heritage City", Bath is similar to an ecomuseum. The entire community cooperates to preserve the history and charm of Bath from Roman times through the homes of Jane Austen and Charles Dickens to the present. Bath remains a popular destination for tourists - there are, at any given time, 10 tourists for every resident. There are many traditional museum in Bath, including a famous costume museum as well as ones devoted to the history of the baths themselves. These museums seem to supplement the overall eco-museum feeling of this charming historical town.

Stoke-on-Trent shares little of the beauty of Bath. It is, by all accounts, one of the dirtiest cities in England. Centuries of economic dependence on the coal fires running the potteries of Spode, Wedgewood and others has led to a thick black smudge covering every available surface. Programs to clean many of the city's buildings are currently underway. This is a city of working class families, and there is a strong civic pride in its hard-working roots. The City Museum and Art Gallery in Stoke-on-Trent is an example of a museum that is trying to increase and encourage local interest. The local history gallery focuses on the lives of working class people with dioramas of shops, street vendors, and a working-class kitchen. The labels do not show much evidence of individual stories, but rather tell the common story of many lives. New donations from local people to the local history gallery are proudly displayed with the following notice: "The Community History section dedicates itself to preserving, documenting and interpreting the history and development of the local community through both the

collection of objects and the recording of people's memories." While this request will not reach those who have not chosen to visit the museum, this was the first museum I had visited that acknowledged the need for local support.

The Art Gallery in Stoke-on-Trent's Museum exhibited an interesting community-based installation. Entitled *Open Art,* the exhibit showcased artists who were all born, living, or working within a 25 mile radius of the museum. Paintings, sculptures and other art pieces were all parts of the exhibit. Information was provided about the artist and their connection to Stoke-on-Trent. The focus on local art, excluding the already famous potteries, was, judging by visitor reaction, popular with locals and tourists alike.

In the Peak District of central England, we visited Chatsworth House, the home of the Duke and Duchess of Devonshire. This beautiful estate is an excellent example of a traditional museum, as the house contains objects collected over centuries. The collection on display include priceless paintings and sculptures, as well as artifacts from ancient Egypt, Greece and Rome are also on display. Although Chatsworth House is a traditional storehouse of treasures, the people who run the site have made efforts to develop a variety of public programs for their visitors. A popular school program welcomes young people to the house, gardens and farmyards to teach the students about local farm practices, plants and animals. The gardens at Chatsworth are spectacular and contain an enormous array of plant life. The beauty of these plants is shared with the public by offering seeds and seedlings for sale to local gardeners. There are many historic homes like Chatsworth House in Great Britain which are open to visitors as a means of raising money to maintain the estates. By developing public programs which go beyond tours of the beautiful rooms,

the people of Chatsworth House have found ways to become more relevant and useful to local people.

We continued our travels north through the Peak District National Park to the Lake District National Park. The Lake District reminded me of the Rocky Mountain National Parks in the summer, with roads packed with cars and sidewalks packed with people. Since Hinton is so close to Jasper National Park, I was interested in seeing how towns in the Lake District presented their histories to the public.

The town of Kendall is a popular vacation town. I found there an interesting, if largely ignored, local history museum. There was a strong emphasis on working life in the Kendall Museum. The area around Kendall had been home to a variety of industries such as mining and woolens for years. A recreated street with small businesses and street vendors set the tone for an eclectic tour through many of Kendall's former businesses. Bobbin-makers, painters, wheelwrights, mechanics and blacksmiths were all represented with signs, tools and artifacts set up in simulated work areas. It appeared as though a number of businesses had donated their entire contents to the museum, making for realistic looking dioramas. The museum's written interpretation was brief, and the opportunity to tell the stories of individual business owners was missed. The Kendall Museum was the first museum in which I was virtually the only visitor, and it was the first, but not the last, time I had ever seen a stuffed domestic cat in a museum diorama.

I suspect that a lack of interest in museums is not uncommon in towns where visitor and residents are primarily interested in outdoor activities, like Kendall. Perhaps this stems from the tendency of museums to keep themselves separate from the outdoor

activities popular with locals and tourists alike. If a museum could bridge the gap between local history and activities of interest they might find that more people find time to explore the area's heritage.

One of the most surprising museums I visited in England was the Hadrian's Wall archaeological site at Birdoswald. Hadrian's Wall is a stone wall built by the Romans hundreds of years ago that spans virtually the entire width of northern England. The museum at Birdoswald explores the history of a Roman fort built on the site, the ruins of which have been uncovered for nearly a century. For most of this time the land belonged to a series of farmers, all of whom left the ruins intact. Not only does the newly built interpretive centre explain how the Romans used the fort along Hadrian's wall, it also explains how the site had been used by each of the landowners. It was interesting to see acknowledged that the history of Birdoswald did not end when the Roman soldiers abandoned their fort, as the final panel of the display explains how each visitor continues to add to the site's history.

Although not a local history museum in the traditional sense, the archeological museum at Birdoswald managed to emphasize the human aspects of local history. I found it inspiring to see that the stories of local people were given as much attention as the archaeological details. Birdoswald serves as an excellent example of how local history can be successfully interpreted to include the recent past, present, and future.

From Northern England we continued north to Scotland, up the east coast to Aberdeen. We stopped in the charming town of Banchory on the outskirts of Aberdeen. There is a new local history museum in Banchory, located in the same building as the

Tourist Information Centre. The volunteer museum interpreter told me about the development of Banchory's museum. There was not yet much visitation from the local population, but many people may not have heard about the museum's existence yet. Because of its location next to the Tourist Information Centre, there had been a steady trickle of tourists browsing through the exhibits. Although the museum is new, it has the look of an old-fashioned cabinet of curiosities. Glass cases are filled with jewellery, military objects and Royal Family china. There is almost no evidence that the museum is relevant to, or even about, the people and history of Banchory. Perhaps as the museum evolves it will add programs and displays about the community, but it is not, as it stands, very inspiring.

Edinburgh's museums, on the other hand, were filled with community-based inspiration. I met with Helen Clark, Keeper of Social History with The People's Story Museum in order to learn more about that museum. As discussed earlier in this chapter, the articles I read about The People's Story influenced my decision to visit Great Britain, and the museum itself was not a disappointment. Housed in the Canongate Tolbooth along the famous Royal Mile, The People's Story tells the history of working people in Edinburgh, past and present. There are dioramas and displays describing the lives of working people, from wash houses to pubs. All of the text panels include quotations from people who were part of the museum's initial consultative process. In addition, a video describing the lives of working-class people in Edinburgh at the beginning of the 20th Century uses news and film footage to augment the stories told by the museum's reminiscence groups. The People's Story is a busy museum; not only is it located on one

of the busiest streets in the city, but it is also free (no "recommended donation" here). I was very impressed by my tour through The People's Story, and I had many questions for Helen Clark.

Upon entering The People's Story I noticed that the amount of written interpretation was considerable. When I mentioned this impression to Helen, she agreed. In fact, she had been concerned that there were too many text panels in the museum, but visitor surveys indicated that most people were reading and enjoying them. The use of direct quotations from members of the reminiscence groups probably are the reason, as they provide a human, personal perspective to Edinburgh's history.

I was interested to find out how the People's Story's workers felt about the process of using community consultation throughout the museum's development. The process, I learned, is not always easy. Helen suggested that some curators may first have to dispense with the notion of ownership. The objects and stories to be interpreted in any museum do not belong to museum staff, they belong to the public. The point of the museum and its unique development was to encourage a sense of pride and importance for participants and visitors in their working lives. This is achieved by the museum interpreting history as a collection of stories, all of which are important and valuable. There were people who participated in the original reminiscence groups who had experienced a sense of pride for the first time while sharing their stories for the museum. One woman had been a maid when she was young and had always been ashamed of her working life; her experience working with The People's Story made her heel better about her former work. That, to me, should be the goal of community involvement in museums

- it can make individuals understand that their stories and experiences are useful and valuable.

Many of the original reminiscence group members still volunteer at The People's Story. I spoke to two women who were volunteering the day I visited the museum. Both of them were pleased to have been involved in the museum's development. Neither believed, at first, that their own stories were important enough to be part of a museum, but they soon realized that many people could relate to their life experiences. They commented that, although the displays are about Edinburgh, people from all over the world can relate to the displays and the stories presented.

The City of Edinburgh's museum service has used the techniques of community involvement to develop a museum of maritime life called the Newhaven Heritage Centre. Although not located on a busy tourist street, visitation to this newly opened museum has been high. The techniques used to collect stories for The People's Story were refined and adapted for Newhaven, and the displays were designed to be more interactive. In addition, there is a greater emphasis on finding ways to interest and involve younger visitors in the museum - an area in which The People's Story suffers. The museum at Newhaven is more proof that getting people involved continually throughout the museum's development process is effective, and can give the museum's exhibits a feeling of being relevant and filled with personal insight.

Helen recommended that I spend some time at St. Mungo's Museums of Religious Art and Life when I visited Glasgow. I explored this unique museum and met with Social History Curator, Mark O'Neill. The building that St. Mungo's is housed in was built to be

an interpretive centre for Glasgow's Cathedral, which is located just behind the museum. The group working towards this was unable to complete their project so the City of Glasgow took over the building to create a new museum. Out of many possible interpretive areas, that of religious faith was chosen. The process used to develop the religious theme was a good example of using the knowledge of your community. Various religious groups in Glasgow were asked to contribute information and offer assistance so that each religion would be presented accurately. While the degree to which each faith participated varied, the result is a series of displays in which each faith is treated with equal validity and respect. Artifacts, photographs, stories, and works of art convey the beauty and reality of each religion. Visitors get thoroughly engrossed in the displays, and the posted comment cards are the longest, most thoughtful observations I have read in a museum. Religion is very important to many people, and most visitors appreciate seeing their faith presented fairly and seriously. Visitors are confronted with some extremely controversial issues, and are encouraged to consider the issues from the perspective of a believer.

There has been some controversy about St. Mungo's which, according to Mark O'Neill, was expected. Displays about female circumcision and the Catholic/Protestant troubles in Ireland are the two exhibits which provoke the most heated debate amongst visitors. For some people, though, the act of presenting each religion as equally valid is blasphemous and morally wrong. Although the museum's staff has listened to each argument against the museum and its contents, they have decided not to change their displays. It is very important, the staff believe, for visitors to get balanced, if sometimes

provocative information from St. Mungo's.

While Mark believes that getting communities involved in museums is very important, his experience has led him to believe that there could be limits to its use. For one thing, few community groups are good at being self-critical, yet it is the role of a museum to present fair and balanced displays. The general public assumes that any display in a museum has been sanctioned by the museum staff, and a one-sided presentation can lead to problems of public perception. For Mark, community groups should have the opportunity to contribute to any museum, but the final decision about what goes on display must be up to the museum staff.

Mark also told me about other experiences he has had with community involvement. In Glasgow, there are numerous official community groups which get consulted in political decisions. The people who choose to belong to these groups do not always represent the general public in Glasgow. This has created some difficulties for The People's Palace. The People's Palace is Glasgow's museum of the people, and is currently undergoing major renovations. This would have been an ideal time to get more people involved in the museum and its displays, but this process was not done. Time became the most difficult obstacle for the staff at The People's Palace: there are 800,000 citizens of Glasgow to represent but the staff had only 15 months to renovate the entire museum. The staff felt that there would not be enough time to develop new community groups, and they did not want to use the existing, non-representative community groups. Instead of involving the public like the staff at The People's Story did, The People's Palace workers did numerous visitor surveys and changed their displays according to the

results.

There are, of course, exceptions to this philosophy. The Open Museum in Glasgow, for example, allows individual groups to present their choice of artifacts in ways that they deem appropriate. The difference between a "regular" museum and The Open Museum is that The Open Museum clearly indicates that information in exhibits is presented by particular groups, not by Glasgow's museum service. The Open Museum keeps growing in popularity, and the service is booked up for months in advance. As its popularity grows, so to does the controversial and political nature of the themes. The Open Museum is an excellent forum for presenting difficult issues in a way that is viewed as acceptable and interesting. There are members of the professional museum community who have taken exception to The Open Museum because artifacts are not always displayed in conservationally sound situations, but the staff of The Open Museum argue that the stories are more important than the objects. This is a very unique museum service, and one which is bound to elicit more controversy in the future. Its success may spark other innovative museum ideas, and change the way understand a museum's function.

Analysis of My Great Britain Study Tour

The museums I visited in England and Scotland make up a very small portion of the total museums in Great Britain. I made an effort to visit museums and historic sites of various sizes and styles, and from different locations across the countries. My study tour does not, however, represent Great Britain's museum community as a whole, nor was it

intended to do so. I chose to visit a number of museums based on the published accounts of their community involvement programs in order to learn as much as possible about community participation programs. By visiting these museums, as well as institutions previously unknown to me, I gained a better understanding of museums in general, in addition to the philosophy, process and products of community participation programs.

My study tour through Great Britain's museums showed me how interesting and unique local history museums can be. There is a significant difference between museums that get people involved and those that do not: the former are very alive, while the latter tend to feel somewhat generic. There are many ideas from my study tour which could be transferred and adapted to fit the needs of museums in Alberta. By trying to involve a community in the presentation of their own history, Alberta's museums can become more vibrant and unique.

My discussions with museum workers led me to conclude that community involvement activities are most effective in museums designed to accommodate this type of participation. Museums like The People's Story and St. Mungo's are two examples of this type of specially designed institution. In these museums, which involved local people from the beginning of their development, the staff work with the community in developing programs. The knowledge and participation of the workers in this process significantly affects the museum's success in creating an inclusive space. In cases where existing museums are working towards developing community partnerships, there seemed to be a lower level of over-all participation. Exhibits and galleries already designed and installed as permanent parts of a museum cannot change without significant cost, so community

involvement programs must be accommodated around these permanent fixtures.

These observations are particularly relevant to Hinton's heritage situation, because there is no museum in Hinton and any future building plans could be designed in a way that would maximize community participation, while non-building related programs could be implemented during the building preparation process. The ability to create such a museum in Hinton would be dependent on factors such as funding and community will, but the examples I visited in Great Britain indicate that such a process would be worth considering.

Other communities should also take note of the differences evident between museums in terms of their interpretation focus. In many museums in Great Britain the majority of the local historical interpretation is based on the lives of former residents who became famous musicians, authors, war heroes, or other type of recognizable personality. While these displays were interesting, they seemed to be developed at the expense of information about the rest of the community. The unique character and characters of the community were not always evident in many of these museums. Issues such as the interests and beliefs of the local people were often not included, which caused some of the interpretation to be lacking in depth. The lesson for Hinton and other communities is this: while the famous members of a community are understandably a source of local pride, there are innumerable other stories worth telling. The lives of local residents in any community, whether past or present, offer countless stories and experiences for exhibit possibilities. Museums such as The Stoke-on-Trent City Museum and Art Gallery are making an effort to uncover and interpret the basic aspects of everyday life in their

community, with a focus on the average citizen. In such cases, I perceived these museums' local history interpretation as more unique and engaging.

In addition, the example of Kendall's museum in England's Lake District is an excellent example of the way museums remain separate from the community's activities. In Hinton, where many residents spend their leisure time enjoying the natural attributes of the area, any museum developed in the future should make an effort to recognize the activities popular with the public, and find ways of becoming involved with these things.

A Survey of Selected Alberta Museums

After I returned from Great Britain I was interested in examining the way museums in Alberta function within their communities. The majority of Alberta's museums are small and devoted to exploring the history of the people in their area. In many cases, however, the museums focus their interpretation on a small selection of former residents. I felt that a study tour of museums in this province would help me to understand the types of artifacts and interpretation offered. I was interested in discovering whether these museums offered public programs that encourage participation.

I selected for my museums to visit in Alberta based on location. My research focus was Hinton's historic community, and I chose to visit towns similarly located in the foothills in order to see how those communities were representing their local history. The history of the foothills region is quite different from that of the Canadian Prairies, which leads to different interpretation techniques in each region. While the prairies were settled for the agricultural attributes of the land, towns in the foothills were often settled for the

natural resources of the area. In general, prairie towns developed earlier than those in the foothills, as well. I selected Jasper, Banff, Canmore, Rocky Mountain House, Cochrane and Airdrie for my tour (see Appendix A, figure 3 for a map). Each of these towns is similar in size to Hinton and shares some of Hinton's economic and social characteristics.

I began my tour at the local history museum in Rocky Mountain House. Rocky Mountain House has a National Historic site describing fur trade history and its contribution to the settlement of the area. I chose to visit the volunteer-run local history museum, in order to collect information most relevant to Hinton's situation. The museum is situated in the town's former school which has an addition for extra exhibit space. Next to the museum building is a small forestry cabin with a recreated interior. The museum is filled with objects, mannequins, and dioramas. The display techniques are very simple and are not conservationally sound, as visitors are able to handle many of the artifacts. Domestic artifacts fill shelves from floor to ceiling, mannequins display clothing from early this century, and odd artifacts are everywhere (for example, a 90 year old piece of wedding cake - fruit cake, of course). Business life, geological displays, and local industries are all represented. There is an exhibit describing the local forestry industry, paid for by the Alberta government. This display was of particular interest to me because of the similar nature of Hinton's economic base, and thus its heritage interpretation. While the museum was filled with objects, it was not exactly filled with people. Little of the artifact interpretation reflected how the objects related to individuals, and few public programs were offered to encourage greater public participation. While it is difficult to compete with a government run historic site, the Rocky Mountain House museum could

benefit by encouraging people to tell their stories, and to participate in the museum's interpretation.

My next stop was in Cochrane where I visited the volunteer-run local museum. Cochrane is home to a provincially funded historic site, and a new museum of ranching history is currently being constructed. There has been some controversy over the location and funding of the new museum, but the building process is continuing and the museum will be open soon. While Cochrane is in the midst of ranching country, the new museum will not focus solely on the history of that area; ranchers from around Alberta and Montana were invited to participate in preparing the museum's exhibits. It will be interesting to note how this participation is represented in the final exhibits and programs. The museum I visited will be joining the ranching museum once it has been finished.

The exsiting local museum in Cochrane has been able to attract local residents with a number of interesting programs. In past years a formal oral history program was undertaken, and a popular monthly lecture series was instituted. Currently, many people visit the museum to access the files that the museum recently acquired from the Province regarding cattle brands. People from across the province have used these files to identify family brands, former ranch sites, and any number of other details. Once the new ranching museum is complete, the brand files will join archives and a library open for public use.

From Cochrane I made my way east to Airdrie. Airdrie's local museum is in a large, warehouse style building. The displays have been neatly prepared, with brief interpretive panels. I found the museum to be very maintained, if not particularly unique. Travelling between many local history museums, it is easy to find that each houses similar

artifacts, displayed in similar ways. I found myself wondering: what makes Airdrie unique? How is it different from Cochrane and Rocky Mountain House? Who used these objects, and why, how, and when? There are ways for museums to share their community's unique qualities with visitors while also building strong relations with the local people.

Canmore was my next stop after Airdrie. Canmore is a town very similar to Hinton: both are located on the outskirts of a National Park, both have coal and forest industry histories, and both attract numerous tourists on their way to the Parks. The Canmore museum was somewhat disappointing, then, as it did not discuss many of the issues I had expected. Mining and mountaineering were briefly represented in displays, but the majority of the museum was filled with a doll collection. While this is indeed an interesting and likely a popular display, it seems to have been installed at the expense of local history and personal stories. Perhaps because of Canmore's proximity to Banff which boasts the Whyte Museum of the Canadian Rockies, the need to explore the history of the local area is not perceived as great in Canmore.

Banff and Jasper are towns in a similar setting, both hosting millions of tourists in the National parks. Each town is, however, vastly different. Banff has developed into a commercialized mountain mecca, with expensive boutiques lining the main shopping streets and expansive, expensive homes lining many of the residential streets. Jasper, on the other hand, has retained more of a small town atmosphere. While there are ample amenities for Jasper's visitors, economic and physical developments have been kept low-key, overall. Banff has become a destination of prestige and expense, while Jasper's

visitors seem more focussed on the natural attributes of the area. The museums in each town reflect these differences in development. Banff's Whyte Museum was started with private funds, and is a beautiful and professionally run institution. Included in the Whyte Museum are archives, an art gallery and museum exhibit space. The exhibits discuss Banff's history as a National Park town, as well as general local history. The Whyte Museum also covers information on the Rocky Mountain area in general. While the Jasper-Yellowhead Museum also discusses these issues, the museum is volunteer-run with limited funding. The curator of Jasper's museum has made numerous attempts to encourage local people to visit their museum, but success has been difficult because of the recreational and seasonal activities that occupy many local people. There is some tourist traffic in Jasper's museum, but not as much as in Banff. The difficulties of the Jasper-Yellowhead museum provide important lessons for Hinton's historic community: finding ways to make the museum relevant to the interests and activities of the local population could be an effective way of encouraging community participation.

My tour through Alberta's foothills museums clarified some ideas I had begun to formulate. I returned to Hinton with the impression that any historic activities attempted in Hinton should reflect the interests and lives of an involved population, and should reflect the unique character and history of the Hinton area. With so many different ways for people to spend their leisure time (and money), I think it is essential for heritage organizations to chose programs which are unique, relevant, and based on the interests of local people. In Hinton, for example, hockey is very popular. A display on the history of hockey in the area could be prepared, and presented at the arena. This is one example of

how a community could become involved in heritage interpretation by focussing on local interests and activities.

Analysis of the Museum Study Tours

After visiting museums in Great Britain and Alberta, I reviewed my experiences in terms of their relevance to Hinton's heritage community. I planned my study tours after reviewing the literature in which I recognized both the importance of community involvement theories as well as the potential differences between theory and reality. Visiting these museums helped me to determine the potential results of community involvement, and provided me with a better understanding of museums in general.

My observations of museums in Alberta and Great Britain indicated that a higher proportion of museums were working with their communities in Great Britain. As I mentioned, the selection of museums I visited in England and Scotland were not a representative sample of all types of British museums, but I did visit a variety of museums. The degree of community involvement in Great Britain's museums varied considerably, from complete participation to very little.

Alberta's foothills museums, on the other hand, showed very little community participation in exhibits or programs. Although these museums are run by community volunteers, there is little evidence that the stories and experiences of a variety of local people are represented in the museums. This difference could result from many factors including financial concerns and access to information. Britain's museums enjoy a higher level of public funding than do those in Alberta. As a result, the program opportunities

available to Alberta's museum workers may be more limited. In addition, my observations of both museums and museum literature indicated that information concerning community involvement methods and purposes is more wide spread in Great Britain. This has led, in my opinion, to a greater knowledge and acceptance of the value of community participation overseas.

The general attitude towards heritage interpretation is different in Great Britain, as well. While communities in Alberta often need to fight to keep historic buildings standing, communities in Great Britain are encouraged to do so. National and local heritage groups in Great Britain help to ensure the preservation of historic sites. There are similar groups operating in Alberta, of course, but there seems to be less public awareness or acceptance of these organizations. In addition, there are groups forming within the professional museum community to enhance the community involvement programs in Great Britain's museums. The Social History Curators Group, for example, was organized to emphasize the importance of the lives and experiences of Britain's average citizen. Such curator groups have not, as yet, been developed in Alberta's museum community. The lower level of knowledge of and interest in community involvement projects in Alberta is slowly changing, which will certainly improve this province's heritage interpretation.

Judging by the experiences of museums in Alberta's foothills, I analyzed the potential future of Hinton's heritage activities. There appears to be a strong desire amongst this province's heritage workers, both paid and unpaid, to create formal, traditional museum buildings with permanent exhibits and artifact displays. Unfortunately, few of these museums make the most of the unique features of their community, or the

interests and needs of the local people. As will be discussed in more detail in Chapter Five, there were no immediate indications that Hinton's situation would vary from this norm; my time in Hinton led me to conclude that the majority of the Historical Foundation members and the community as a whole were interested in developing a permanent museum space. It was my opinion, based on my observations of Alberta's and Great Britain's museums, that proceeding along these lines would be only moderately successful in Hinton, and that other options for heritage interpretation should be considered as well. I was particularly impressed, for example, by the efforts of Glasgow's Open Museum to expand and change public perception of museum functions. Similar efforts to emphasize alternative heritage programs might meet with success in Hinton, leading to more representative and inclusive historical interpretation.

CHAPTER FOUR: *FAMILY TREASURES*: A PROGRAM EXAMPLE

The *Family Treasures* Program

Once I had chosen the community in which I planned to do my research, I was anxious to begin getting re-acquainted with people in Hinton. I believed that it would be useful to implement a preliminary program in the community which would help me to become comfortable with the lifestyle, rhythms, and interests of the local people. In addition, an introductory program would enable me to gain an awareness of the heritage interests of parts of the local population, and I would be able to develop contacts to use throughout the research process. I hoped that an initial examination of the community in terms of awareness of and interest in local and personal history would be valuable. Most importantly, though, was the importance of gaining a better understanding of the diverse and rich heritage in Hinton. As a means of meeting these needs, I chose to implement a program for school children and their families called *Family Treasures*.

Family Treasures is a school program developed in 1990 by the Canadian Museum of Civilization (CMC) "to interest children in museums by demonstrating the link between family treasures and museum collections" (CMC, 1990, 1). Many of the objects in museums have been treasures passed from generation to generation, and are reminders of family stories and experiences. *Family Treasures* encourages students to learn more about their own family's history through special objects. The program is also an excellent introduction to thinking about how objects carry meanings which are different for every individual.

All students who participate in *Family Treasures* go on a treasure hunt to identify

objects that are meaningful to their family. By asking questions of their parents and relatives, the students can learn the history of their chosen treasure and why it is special to their family. The treasures can be presented to the students' classes, books can be made about all of the objects and their stories, and the collected treasures can be displayed for other families to see.

I was introduced to the *Family Treasures* program through Gail Niinimaa, a textile conservator in Calgary who had worked on the program with an entire school and has produced an interactive computer program component to the program. Gail was able to provide me with information about the program. Because she had experience working with the program, she had many useful suggestions that helped my *Family Treasures* experience go smoothly. Gail directed me to Jean Bruce of the CMC, and Jean sent me the information package and video used by schools working with *Family Treasures.* The package includes background information, plus detailed instructions for teachers and students.

Family Treasures in Hinton

In April of 1995 I approached three teachers from Crescent Valley Elementary School in Hinton about participating in *Family Treasures.* Two of the teachers were from Grade Four and one from Grade Five. All three agreed to participate. I chose grades 4 and 5 for a number of reasons: I knew each of the teachers, and I was comfortable working with them, and, although *Family Treasures* is adaptable to any age group, upper elementary students have the abilities required to make the program more self-propelled.

After discussing ideas for the program with the teachers we decided that the Grade four final project would be a book prepared by each student about their treasure. In Grade 5, where we would start the program about three weeks later, the students would present their treasures and stories to the class. This flexibility about direction is one of the nicest things about *Family Treasures.* The program is easily adapted to the curriculum, interests, abilities and available time for each class.

The Process in Grade Four

The process of introducing the *Family Treasures* program in each of the three classes was the same. In order to create interest and enthusiasm I brought a Treasure Chest filled with my own family treasures. I presented each object to the classes and explained why each item was important to me. In selecting my treasures I tried to choose objects of a variety of sizes, monetary value, and age; this variety would, I hoped, be inspiring to the students, giving them plenty of ideas for their own treasure hunt. I chose the following treasures to share with the students:

a. A dress that my Mom and her sister wore when they were 9-11 years old. It was made by a family friend, and worn only on special occasions. My Mom's family lived on a farm in Saskatchewan at the time, and had little money to spare for fancy clothes. This dress was, therefore, very special to the girls. The students loved seeing a dress their teacher wore when she was their age!

b. A bell in the shape of a woman in an 1850's style hoop dress. My Mom's Mom had the bell for years and gave it to my Mom in the hopes that she would look after it. The origins

of this bell are unknown, and it is not likely worth very much, but it reminds me of visiting my Grandparent's house when I was young.

c. A set of cufflinks that my Dad's Dad wore on his wedding day in 1929. They are very simple gold cufflinks with the initials F.T. (Francis Thomson) engraved in them. Many of the students had never seen or heard of cufflinks, so it was a good opportunity to explain their use and former popularity.

d. A cake plate and cake server which my Mom's parents received as a wedding gift in 1939. China and dishes seemed to be familiar family treasures for many of the students.

e. Two photographs of my Dad's grandparents. Both photos were taken in Scotland, one in a field and one in a photography studio, a contrast I find very interesting. Photos are objects every student feels familiar with - even those children who insisted that they had NO family treasures were able to find a few pictures that were important to them.

f. A razor strop that had belonged to my paternal Grandfather. Virtually no one was able to guess what this now unusual object was for (a long leather strap gives many students ideas of strapping misbehaving hands). I was able to explain what the strop was and how it was used. Many students were interested to hear about how men used to shave with a straight razor. I explained to them that my Dad had been given the strop because he was a barber and had been trained to shave others this way. Although we have a number of straight razors in our house I chose not to take one to school to share with the students, for obvious safety reasons. Instead, I used a ruler to demonstrate the way the strop is used.

As I unpacked my treasures from the treasure chest I explained to the students

how best to take care of their own treasures. We talked about the importance of having clean hands, how best to pack their treasures to bring them to school, and how to hold them safely and securely. We also spent time talking about where treasures were kept in our houses, and how they were treated.

Presenting my own treasures was an excellent way to introduce the program to the students. Not only did it give them some ideas about the kinds of treasures they might find, it also let them get to know me. It was important to have the students trust me and enjoy the program experience.

Once I had shown my treasures I explained that each of them should go home and talk to their family about their own family treasures. From this discussion they were each to choose one treasure to use for this project. They were not required to bring the object to school, although they were welcome to, and a photograph was requested. We sent a note home to the parents explaining the project, and indicating that any child could be exempted from participation if the parents wished.

Enthusiasm for *Family Treasures* was strong, and the first treasures came to school the day after my initial presentation. The students showed their treasures to the class and explained why the object was special. Treasures from the grade four classes included china plates, photographs, salt and pepper shakers, and many objects related to the students as babies.

The second *Family Treasures* discussion that we had in the grade four classes was about phase two of the program - interviewing families. As the students know, the best way to uncover information is by asking questions. The students brainstormed questions

that a person could ask to find out information about any object. The only restriction I imposed on the brainstorming session was that no question should have a "yes" or "no" answer. Both classes came up with over 30 creative and useful questions, such as: How old is it? Where did it come from? How was it made? What interesting stories are there about it? Why is it special? Where is it kept? Where will it go next? The students selected a minimum of ten questions that applied to their own family treasure, which they used in their family interview. We also discussed basic interview procedures: they realized that they should find a time when their family was in a good mood with some time to spare, and that they should take notes or tape record the interview to make sure they remembered everything.

The interview answers were carefully recorded by the students and brought back to school. The answers and photos were used to prepare books about each treasure. These books included a photograph of the treasure, a written description of the object, and the interview information. We tried to emphasise that the books should explain why the treasure was important to the family, and where it came from. Writing small books is, by Grade 4, common practice for students, so the classroom teachers used their established procedure for this process.

I maintained a regular presence in the Grade 4 classrooms throughout this time, both to hear about the treasures as they were brought to class and to lend a hand in other lessons as I was needed. I also spent time taking photos of the treasures. The students seemed to enjoy having me in their class, and I certainly had a wonderful time working with them. It was nice to see the pride with which they shared their family

treasures with their friends.

The Process in Grade Five

The process of introducing *Family Treasures* to the Grade 5 class was the same as that for the grade four rooms. I shared my treasure chest with these students and explained what they were to do. The students had been working on tracing their family roots, so they expressed an interest in linking the two projects together - a perfect match. The teacher and I arranged two days on which the class could bring their treasures to class and share the stories from their families. It was felt that explaining the interview process and brainstorming questions would be unnecessary for this grade level, as they would have more experience in such matters.

I visited the Grade five class on the treasure sharing days and heard some wonderful stories about an interesting variety of objects. Treasure from grade five included a number of pocket watches, photographs, and clothing. There were a few tense moments when one father brought his son's treasure - a hunting rifle. Fortunately, it was handled safely and removed from the school as soon as the presentation was over.

Evaluation of *Family Treasures*

Evaluating the success of a program such as *Family Treasures* is multi-faceted, and will vary according to the requirements of the school, funding agencies, or individuals. In general, all programs should be evaluated using both formative and summative techniques (Ahman & Glock, 1981, Rossman, 1995). Evaluation of a program is done

for a number of reasons, including the following: increase knowledge, improve program delivery, reconsider program direction, and provide for accountability (Mayne, Hudson & Thomlison, 1987). Evaluation should measure set standards, such as an improvement, good results, or positive answers (Kosecoff & Fink, 1982). Decisions regarding the program's direction and future can be based on the outcomes of evaluations (Smith, 1981).

Formative evaluation, or evaluation while the program is being implemented, allows for changes to be made to improve the program's overall effectiveness. Such evaluation is done quite naturally by teachers and other program leaders at all times; observing the behaviours, attitudes and interest levels of program participants will communicate important information to the program leaders. These techniques were used by both the teachers and myself during *Family Treasures*. While I was introducing the topic to the students, for example, the length and style of my presentation was dependent on the degree to which the students were listening attentively. Formative evaluation is not always done using formal evaluation tools or techniques, but can rely on the experience and instincts of the evaluator.

Summative evaluation is often done in a more formal way than formative evaluation, and can be done qualitatively or quantitatively. This type of evaluation can be based on pre-determined goals, or based on the overall effects of the program, both process and outcome (Ahman & Glock, 1981) Using qualitative methods, teachers may notice a greater overall enthusiasm for history or writing. The degree to which individual students learned about family or community history, or an attitudinal change in regards to

history could also be determined quantitatively: pre-program and post-program test could be given to the students to determine the amount of information they learned, or specific attitude measuring tests could be implemented. For example, students could be asked to rate on a prepared test their enjoyment of the program, or their attitude towards history. For *Family Treasures*, all of our evaluation was informal, and mainly qualitative.

The choices of evaluation techniques and tools used during and after my experience with *Family Treasures* were determined by the needs of the school and the teachers. There was no recommendation that formal written evaluation be done either during or after the program. On the contrary, each of the teachers and I used our own instincts and observations to guide us in making the program appropriate for each class, and for overall evaluation after the program was completed. Our evaluation was measuring whether or not the objectives we had established for the program had been met, as well as our opinion of the program as a whole. Our objectives were that each student would participate in the program, and would find at least one object to use as the subject for either a class presentation or a small book. These objectives were considered to be met by the conclusion of the *Family Treasures* program, and the program was considered a success, overall, as a pilot project. During future years as the program grows in sophistication, other forms of evaluation could be used that more formally measure the effects of the program on participants.

Analysis of the *Family Treasures* Program

Working with children is a wonderful way to get a new perspective about family

history, how certain objects are important to people, and how they become important over time as stories become attached to the objects. There are many families that are not stereotypical two parent households, and this changes the way objects are passed down through generations. It does, however, lead to some wonderful moments: one girl, separated from her mother for a year selected the house in which she now lives with her foster family as her family treasure - it made her feel special, loved, and safe.

There can be some difficult moments with children, as well. Accuracy in fact-finding can sometimes be a problem. Many children take things at face value, without questioning for details, and it can be difficult to explain that their information may be incorrect. For example, one student brought a volume of poetry which she claimed was over 300 years old. While the poems themselves are undoubtedly quite old, the book itself was clearly not. Both the teacher and I expressed concerns about the age, but it is difficult to diplomatically let a child know that they may not be entirely correct without seeming to accuse them (or their parents) of lying.

All in all, I believe that *Family Treasures* was an excellent program to work with in Hinton. All of the students were enthusiastic about learning more about their family history, and were pleased to be able to share their treasures with their friends. The treasures they chose varied in age, monetary value, and history, but all students were assured that their objects were all valuable and worthwhile. In my view, the knowledge that every person has something of value to share, and that everyone can contribute to history is the most important part of *Family Treasures.*

As the program is described in the information from the Canadian Museum of

Civilization, the treasures or books and stories about the treasures should be exhibited for the public to see. The program is also intended to include a visit to a local museum to emphasize the connection between museum artifacts and student treasures. Since Hinton does not have a local history museum, this was impossible. As for the final display component, this could easily be done in Hinton. We were unable to do so in the 1995 school year, since we began the program so late in the school year. Simply put, we ran out of time. This aspect of *Family Treasures* could be implemented in future years by developing partnerships between the Historical Foundation and the schools. Exhibits of *Family Treasure* objects and stories could be displayed in the public library, the mall, or other public spaces.

Each of the teachers believed that the program was successful and worthwhile based on their observations of the classes. The teachers believed that the experience of reflecting on family history was interesting for the students and their families. Not only was the exercise beneficial academically, because of the lessons of history, interviewing and story writing, but *Family Treasures* provided an excellent opportunity for parents to become active participants in the children's education. Both the Grade 4 teachers intend to do *Family Treasures* again, but would prefer to implement it earlier in the school year. This would allow time for a final presentation of the treasures, either at the school or elsewhere. (The Grade 5 teacher will not; there are only two classes of each grade, so all of her future students will have participated already.) Plans have not yet been developed for implementing *Family Treasures* during the 1995-6 school year; according to the teachers, the decision to work with the program must be made based on available time as

well as the personalities and interest of the students. Unfortunately, there are many school years during which the behavior or learning styles of the students precludes a particular class from participating in special projects beyond the curriculum basics.

I believe this program is an excellent way to increase awareness of and interest in personal history, and is a good example of how a heritage-based program can be implemented outside a museum. *Family Treasures* also provided the opportunity for different segments of the community to participate in heritage based activities, and helped me to learn about various parts of the community I may have otherwise missed. Not only was the program an excellent way for me to re-familiarize myself with Hinton, it also provided me with a number of important insights. There were limitations to *Family Treasures*, however. The program is designed to emphasize the importance of objects to a family's history, but the desire for any family to collect or preserve objects varies. In some cultures, for example, saving objects is not a common or expected activity. For some students, then, the idea of finding a family treasure may seem foreign or worthless. In addition, the program assumes that the students will learn about their family's history and traditions through the objects and interviews, but this does not always reflect real family structure.

Through the *Family Treasures* program I was able to determine that the majority of participating families were interested in and aware of their own personal histories. Many students were able to provide significant details concerning their family's history, whether in Hinton or elsewhere. The connection between personal history and local history was not as easy to gauge. The degree to which any student was able to learn more

about their history was entirely dependent on the level of parental involvement. It was clear that the participation of parents varied considerably amongst the students; some students were able to discover many details about their treasure and their family history, while other students were told almost nothing.

One of the most important results of the *Family Treasures* program in terms of my overall research was the clear indication that programs partnering schools and heritage activities can be extremely useful and successful. The response of the students, parents, teachers and members of the Hinton and District Historical Foundation indicated that such programs should be pursued in the future, and can be done even when resources are at a minimum. By focussing on the curriculum topics, the teachers and members of the Historical Foundation could develop projects that encourage an awareness of local and personal history, as well as fulfilling the educational needs of the students. Not only does a program like *Family Treasures* encourage students to think about their own history, but it also encourages families to talk about family and local history. This process can increase overall interest and awareness in heritage activities throughout the community.

CHAPTER FIVE: OBSERVATIONS AND ANALYSIS FROM THE HINTON AND DISTRICT HISTORICAL FOUNDATION

The Research Process Begins

When I chose to do my research in Hinton there was not, to my knowledge, an active Historical Foundation in the area. I wanted to do my work in Hinton as a way of contributing something to the overall heritage and cultural life of the community in which I was raised. If there was no formal group prepared to develop heritage related programs, I thought that my research might be a way of encouraging the public to take on the task. Originally I proposed to enter the community and conduct a series of oral history interviews, using my personal connections as a starting point. I planned to interview people from a broad range of the population, including members of a variety of professions, cultural backgrounds, and ages. Through these interviews I hoped that a theme or subject might emerge as a common bond or interest amongst many of the participants; I expected to use this common element to develop an exhibit or program for display in Hinton, using the stories of local people.

While I was developing these project ideas, I determined that it might be useful to develop a regional relationship with the Jasper-Yellowhead Museum. I thought that it might be possible to share storage space with the Jasper museum, or get advice about program preparation. In times of scarce resources, it can be beneficial for groups related in interest and location to form cooperative partnerships.

When I discussed my research ideas and the theories from which I had developed them, the curator of the Jasper-Yellowhead Museum expressed an interest in my project.

The cooperative partnership I had envisioned, however, would not be easy. For one thing, the mandate of the Jasper-Yellowhead museum includes the Jasper town-site and the Yellowhead corridor, which extends to the National Park gates 35 kilometers from Hinton, but no further east. This mandate limited the amount of involvement which I could expect from the Jasper museum, as their funding resources and storage space would be reserved for projects which fit within the established guidelines. I was pleased to hear that, if needed, I might be able to borrow fixtures or artifacts for an exhibit in Hinton, provided that the proper loan conditions could be met.

While supportive of the concepts behind my research goals, Jasper's curator cautioned me to not expect an overwhelming response. She and the volunteers in Jasper's museum had been trying for many months to arrange public programs and exhibits which would encourage more people to visit their museum. A variety of programs were implemented, but few had the power to draw new visitors. This ambivalence of the public towards heritage activities could result from the busy and active lifestyles of many residents of the mountain town, or because of a lack of public knowledge of the museum's efforts. Jasper's situation is further complicated by the fact that the Jasper Historical Society had not always been associated with the Jasper-Yellowhead museum. For some time, it seems that the aims of each group were very different, and few people were associated with both the museum and the Historical Society. This split has been rectified, and my discussions with a number of people involved in Jasper's heritage development indicated that the museum and the Historical Society are now working towards common goals.

While my visit to the Jasper-Yellowhead Museum was informative, it made me realize that I would need to abandon some of my preconceived ideas about my research. My ideas about partnering with Jasper's museum would not be able to proceed in the ways I had envisioned. Fortunately, I soon found that circumstances in Hinton were creating an almost ideal research setting.

Shortly after my visit to Jasper's museum I found out that the Hinton and District Historical Foundation had been revived in February of 1994. Once I realized that a formal group existed, I knew that it would be in my best interest to work with that group as a way to ensure that my research would be useful to the community. After discussing my research aims with a number of the Foundation's members I knew that my goals and the goals of the Hinton and District Historical Foundation would make an appropriate match. Since my research is based on the premise that action research should be beneficial to both the researcher and the group being researched, my main concern after meeting with the members of the Historical Foundation was to work towards their goals and mine conjunctively. I became a member of the Hinton and District Historical Foundation in the Spring of 1995, and continued to work on the development of my research.

It was at this time that I abandoned my original research strategy of collecting oral history interviews. Not only did I feel that another route would be more useful to the Hinton and District Historical Foundation's goals, but alternative methods alleviated some of my previous fears. When I first began planning my research in the spring of 1995, I realized how difficult it would be for me to use the oral history collection methods I had originally chosen. I was becoming extremely uncomfortable with the idea of approaching

residents with whom I was unfamiliar in order to collect their stories for my own purposes. I was not only uncomfortable with this process because of my quiet nature, but also because the process I had first planned was beginning to feel intrusive and presumptuous. How could I assume that the community would appreciate my efforts to develop heritage activities in their town? What right did I have to take on the task alone? I began to acknowledge that my original aims of developing an exhibit and inspiring the community towards heritage preservation created the image of the researcher as saviour, which was clearly opposite to the role I most wanted to play. When the opportunity to participate in an established group arose, I grasped it with relief.

The act of participating with a newly established Historical Foundation in Hinton meant that I would be able to take on the role of observing participant that better suited my nature. In addition, I knew that the knowledge of museum issues I had developed through University courses would be useful as the Historical Foundation developed further. I saw myself taking on a supporting role with the Hinton and District Historical Foundation, through which I would be able to ease myself into the community's process by gradually becoming familiar with the existing personalities and agendas.

The Development of Hinton's Historical Community

Although businesses and industries began to develop in Hinton during the 1955 boom and continue to thrive, activities relating to local history have never been pursued with much success in Hinton. In the early years of the town's development this may have been due to the high proportion of new residents who may have felt that they had nothing

to contribute to Hinton's historical and cultural life. According to the reports of Hinton's residents, no local history museum has developed, and interpreting the unique culture, history and character of this community have been somewhat neglected in favour of building and developing major industries.

There has been, however, some grass-roots level interest in developing local historical interpretation. There was a Historical Foundation in Hinton when I was growing up in the 1970's and 80's, for example. A community history book was written and published in 1980 by Hazel Hart, then a high school teacher and librarian. I also recall that a makeshift exhibit space was developed in a small room above the town's Tourist Information Centre; former members of the Historical Foundation indicate that this space was largely given up, although showcases and some storage containers remain. According to members of Hinton's original Hinton and District Historical Foundation, most of their time and effort were spent trying to find funds to build a 'proper' museum. One longtime resident even offered his complete collection of antique cars and machines, providing that the Historical Foundation could find appropriate space to keep them. When efforts to fulfill these requirements proved futile, members of the Foundation say that they lost heart, and the group stopped meeting in the.

While I was discussing the history of Hinton's historical foundations, I was told that the group tried to revive in the 1980's. Again, efforts were concentrated on finding museum space. During this revival, not only was the drive to raise funds for a museum building unsuccessful, but many members became frustrated at not being informed of details of the project. This version of Hinton's Historical Foundation suspended

operations for a number of years. The files and documents from these previous incarnations remain with a few former members, as no permanent home for historical activities has been developed.

In January of 1994, the Town's Arts and Culture Coordinator began to actively pursue the idea of reorganizing a Historical Foundation for the Hinton area. Over the years she had come to recognize the vast and varied history of our part of the foothills, and she thought that others must also be interested. Although the first meeting in February 1994 attracted only six people, there was enough interest to keep the group alive. Members of the Foundation from former years were contacted to be part of the latest revival, but few chose to participate. Fortunately, a number of new members became interested in local history, and the Foundation was able to stay afloat. By the spring of 1994 there were enough members to elect officers and establish formal meeting protocol based on the existing bylaws.

In order to ensure that the Foundation has some direction, a strategic issues action plan was developed by the Town's Arts and Culture department. This process not only legitimized the Foundation in the Town's culture plans, but confirmed that the Historical Foundation would be a cooperative partner with other cultural groups, such as the Dramatic Foundation, senior groups, and the public library. At this time a main objective was formulated: "To develop the historical resources and traditions of our area, and to actively expose them through historical interpretation for local appreciation and tourism" (Town of Hinton, undated.)

Analysis of Hinton's Heritage Development Process and Prospects

The time I spent in Hinton with the Hinton and District Historical Foundation raised a number of questions concerning the issues underlying my research. Why, I wondered, have people in Hinton never developed their historical resources? And, when that is answered, what may have changed that would increase the Hinton and District Historical Foundation's chances of success? After reflecting on my experience in Hinton, I have a better understanding of these issues. It is my impression that Hinton's settlement history and the role of the industries in the community have had a significant impact on the lack of local historical development. Many of the obstacles formerly in the path of the local historical societies have changed in recent years, which may improve prospects for the current Historical Foundation membership.

One of the most significant reasons why Hinton has never developed strong historical programs is the community's history. The population in Hinton was very low before the two main industries developed in the 1950's and 1960's, and Hinton only officially became a town in 1958 (Mardon, 1973). Once the pulp mills and coal mines were built, the employees hired to staff them increased the local population considerably. People providing services for the industry employees were the next population influx. This growth pattern indicates that a very high proportion of Hinton's residents have arrived in the last forty years. The population growth has continued to increase over the years as the industries grow.

Perhaps because of this very recent population growth, there has been a feeling of impermanence for many people. Instead of Hinton being a town in which to put down

roots and raise a family, I think Hinton has been seen as a town in which to earn a living for a short time. Many residents have arrived in Hinton from communities across the country, from places which had, perhaps, a longer personal connection. When people view a town as only a stopping place, with little sense of belonging or tradition, they are unlikely to make an effort to preserve local history. This is especially true in a town like Hinton that seemed to be just at the beginning of its growth and development, virtually brand new. When the industries were new, too, so much effort was put into building the mills and mines into strong industries, able to compete and thrive in the world market, that I suspect that little time was taken to think of other issues. In the end, I believe that most people living in Hinton have always viewed the town as young and new, without much history to preserve.

My experience in Hinton shows that these demographic factors are changing to some extent. When I was growing up in Hinton, very few of my classmates had grandparents living in town. Working with students in 1995 showed a different result - many of the students had multiple relatives in Hinton. This indicates to me that families are staying in the area longer and are making the town their own. There seems to be a feeling that Hinton is now a more permanent community. As people develop family ties in Hinton, I suspect that their interest in preserving local history for the benefit of their descendants will increase.

The role of Hinton's major industries has been very important in the town's growth, and the role of these industries in the community as a whole is also significant. Hinton's economy is dependent on the pulp and coal industries; without these, Hinton

would scarcely exist at all. Even though neither of my parents worked for the industries, their employment virtually depended on those who did.

I think the public as a whole have viewed the mills and mines as both powerful and life-giving, and not to be messed with. Even when environmentalists began to increase public awareness of the hazards of both deforestation and pit mining, there was very little public interest in Hinton. The notion that Hinton's residents ought to be careful not to bite the hands that fed them was strong.

This, too, seems to be changing, primarily because the industries themselves are taking steps to improve public relations. In an effort to be good corporate and environmental citizens, both industries have introduced programs to decrease the level of permanent destruction that each does. Funding for community events and organizations has increased, and efforts have been made to improve community awareness of their processes and projects. As a result, I believe that the industries appear to be more accessible and less omnipotent. Working with the Historical Foundation indicated that there are a number of people unwilling to challenge the authority of the big businesses, but it is now the minority view.

Another potential reason for the lack of historical activities in Hinton is the town's location. The foothills are prime locations for outdoor activities, and the community has developed many recreation and leisure opportunities. Sports such as hockey, skiing and golf are very popular in Hinton, and the Town has invested considerable funds into these activities. Along with recreational facilities the Town has built multi-purpose trails to accommodate the many local walkers and cyclists. Social clubs based on outdoor

activities and sports are also popular. The common assumption that historical programs involve sedentary and solitary events clearly does not fit with the leisure activities currently popular. I believe that this mind set will be extremely important for the Historical Foundation to recognize as it develops programs and works with the community.

On another level, Hinton's lack of success in establishing a permanent or lasting heritage project relates to the personality of the community as a whole. Hinton's track record for participating in community events is mixed, at best. While events like the annual Trade Show attract crowds every year, some music concerts often have very small audiences. Prizes for local contests sometimes go unclaimed, and volunteer boards often have vacancies. Community participation has always been unpredictable. Ultimately, I am not sure that there are any methods to ensure public participation in local historical programs, but it may be helpful for the Hinton and District Historical Foundation to experiment with a number of alternatives.

The Foundation's Activities

The Hinton and District Historical Foundation has made an effort to make their presence known around the town. The Foundation has tried, whenever possible, to get involved in activities related to local history in cooperation with other groups. To this end, projects with the Hinton Municipal Library have been pursued. One of the most well-attended events put on by the Hinton and District Historical Foundation was a book launch of Robert Guest's Trail North, a collection of paintings and stories about the

Hinton trail - a trail used for horse pack trips and trapping. Because this book helps to publicize the history of the area, the Historical Foundation and the Hinton Municipal Library were cosponsors of the book launch and signing.

The regularly changing membership of the Hinton and District Historical Foundation has led to the development in 1996 of a connection between Hinton's historical community and Jasper's Historical Foundation. Many former residents of Jasper have moved to the Hinton area, and have brought with them their interest in history and their experience in historical work. This connection between the towns has led to a second book sponsorship for the Hinton's Historical Foundation. Don Beers, an author who writes about hiking trails and historical information in the Rocky Mountains, will have a book published in the spring of 1996. This book will deal with the area between Hinton, Jasper, and Valemont in British Columbia. A book signing and slide presentation by the author has been arranged by the Hinton and District Historical Foundation and the Hinton Municipal Library. The Foundation has developed a strong connection with the public library and has used display space there to present small artifacts and photos from the Hinton and District Historical Foundation collections. This connection should prove to be invaluable to the Historical Foundation's future success because the staff at the library are committed to the success of Hinton's heritage ventures.

Every May Hinton hosts a large trade show, featuring businesses and clubs from Hinton and across Alberta. The show is set up in the town's two connecting arenas, and a large portion of the town's residents make an effort to attend. The Hinton and District Historical Foundation used space at the 1995 show to present themselves to the public;

they brought displays of photos, scrapbooks and albums for people to browse through and encouraged passersby to become Historical Foundation members. The volunteers at the booth have indicated to me that interest in local history appeared to be high. According to their observations, many of the Trade Show's visitors took time to look through the photo albums and newspaper clippings. The booth's volunteers were asked questions about the Historical Foundation and future plans for Hinton's heritage development, questions which showed an interest in the Foundation's activities.

Plans are currently underway for the 1996 Trade Show. Since the Historical Foundation's booth was popular in 1995, the members are anxious to make the 1996 installment even more dynamic and engaging. In January of 1996, a presentation was made at the monthly Historical Foundation meeting by members of Jasper's Historical Foundation. Included in this presentation were a series of posters about the history of the Yellowhead Pass area from the fur trade to the present. The Hinton and District Historical Foundation decided that the use of these professional-looking posters as part of their 1996 Trade Show booth would be an excellent way to encourage people to learn more about local history.

Numerous ideas for the remainder of the booth have been discussed, including showing a series of videos and providing some artifacts to look at. It is also seen as very important for the booth to contain as much information as possible about the goals and future projects to be undertaken by the Historical Foundation. It is hoped that this Trade Show appearance will confirm in the minds of the public that the Foundation is a vital, productive group worth participating in and supporting. In addition, the Trade Show will

be used as a forum in which to discuss future project priorities with the public.

Although ideas abound for the Trade Show booth, the Historical Foundation must rely on business sponsorship to pay for the booth itself. Booths at Hinton's Trade Show are in high demand, and it has been difficult for the Foundation to secure sponsorship for 1996. The connections made in preparing for the Trade Show should prove to be useful for future projects, as business support will become increasingly important as Hinton's historical interpretation develops.

Another important projects for public outreach are the bimonthly Historical Foundation meetings open to the public during which guest speakers present stories or information about local history. These meetings are, I believe, important because they are currently the only opportunities for non-members to contribute to the presentation of local history. Although each meeting is publicized in the widely read local paper, they do not seem to attract many people; during the year I participated in the Foundation's work, the average public meeting attendance was less than twenty. These numbers are hardly inspiring. What is inspiring, though, is the interesting and unusual local stories which have been presented. On the night of the first meeting I attended, for example, a local land-owner told us the history of his property, the BAR-F Ranch. This history had not been formally recorded, and few residents are familiar with the story of the Ranch's development. The BAR-F is unique and engaging, involving an American cavalry officer, and the sometimes raucous social life of the Hinton area from the 1890's to the present.

I think the story of the BAR-F is an excellent example of how local people can be very familiar with a name or a building without necessarily knowing its historical

significance. There is a collective belief within the Hinton and District Historical Foundation that the public will become involved in Hinton's heritage development when they learn more about the area's interesting history. The members seem to be keenly aware that holding public meetings can be a very effective way to increase public awareness and local knowledge. In order for these public meetings to be more successful, the Historical Foundation will need to examine ways of increasing attendance, or find other forums through which the stories could be presented.

Related Activities Around Hinton

During the latest revival of the Hinton and District Historical Foundation, other groups and local industries were making an effort to express their interest in the historical value of the Hinton area. Forestry is, as I have mentioned, one of Hinton's two main industries. Along with pulp and stud mills Hinton also has a training centre for students in forestry. The Environmental Training Centre (ETC), formerly known as the Forest Technology School, was built primarily to train students from the Northern Alberta Institute of Technology (NAIT) in their second year of college level forestry courses. Over the years funding has decreased, and the centre's administrators have been exploring other ways to utilize their facilities and information. Many new uses for the facilities have been implemented by the Centre's staff. Groups of people from the forestry industries in other countries take short courses at the Centre, and the Centre supports the survival courses held near Hinton by the Armed Forces of numerous countries. These types of programs were developed to keep the Centre busy and cost effective, and more changes

are in the works according to those in charge. There is currently some discussion about encouraging non-forestry related groups to use the ETC facilities for seminars and in-services as a means of keeping the buildings in use and generating revenue. A new director of the ETC was recently appointed, and he will be working towards expanding the scope of the facility.

The Environmental Training Centre sits on a large piece of land along the highway that passes through Hinton. As might be expected from the nature of the Centre, much of the land remains forested. There is a small Forestry Museum run by the Centre, and available for visitation by the public. Although there are no people working in the museum, the Centre's staff will open the building on request. The museum itself cannot be seen from the highway, although signage was erected in the Winter of 1995.

In 1994-5, steps were taken to increase public access to the museum, and to encourage people to enjoy the Environmental Training Centre's site. A mile long walking path was built around the periphery of the land which includes interpretive panels about local flora and fauna. This path ties in with the long series of walking paths built by the Town that snake through the Hill and the Valley. The ETC path also links up to a rest stop along Highway 16. A large sign, benches and picnic tables were included at the rest stop in the Spring of 1995 to encourage drivers to take a break and walk through the path. This rest stop is just off of ETC property, and is next to an empty plot of land owned by the Town. The Hinton and District Historical Foundation has chosen to develop this piece of land for future permanent structures, and to this end the Town has agreed to reserve the land for museum and interpretive centre purposes.

Together the Environmental Training Centre and the Hinton and District Historical Foundation established a three-year business plan outline to develop a Hinton Interpretive Centre. The implementation of the plans began in the spring of 1995 with the clearing of underbrush to make way for the benches and picnic tables, useful for the many tourists who drive through Hinton. Future years of the plan involve developing the empty land into a site for interpreting the natural and historic resources of the Hinton area (Town of Hinton, 1994).

There has been much work done in the last few years to recognize the countless historical areas in the forests around Hinton. In order to attract more visitors to Hinton, and to encourage them to stay instead of driving right through, ideas for ecotourism have been considered. A number of students and employees have been working with the forestry industry to develop an human history component to the Foothills Model Forest. The Model Forest, whose major sponsors are the Environmental Training Centre, the pulp mill and the Alberta government, is a program which incorporates social, economic and environmental aspects in developing a sustainable forest industry. When sections of land are being surveyed to log, they are first checked for historical landmarks, trails and artifacts. These things are recorded and preserved, whenever possible.

Not only does this program show the desire of the town to encourage cultural awareness and tourism, but it also shows a new public persona for the mills. With environmental concerns about deforestation and atmospheric pollution, the industries have had to make an extra effort to win back public approval. In discussions with various members of the community I found that few people were aware of the mill's desire to

preserve historical attributes in Hinton's forests. Although awareness seems to be low, the concept has been well received. The ecotourism possibilities, along with a program of reforestation, make for an interesting future in the foothills of Alberta.

People involved in Hinton's other major industry - mining - also became participants in Hinton's historical development in 1995. In the summer of 1995 a reunion was held in Alberta's Coal Branch. The Coal Branch was a series of towns south of Hinton that were built around coal mines in the early decades of the 20th Century (Ross, 1976). As mines closed or moved, so did the towns. There were some towns that thrived for many years, such as Luscar and Mountain Park - schools, hotels, community halls and sports teams developed, and a strong sense of community spirit emerged. (Ross, 1975) These towns were populated by miners and their families, and were thriving. The 1935-6 Luscar Hockey Club, for example, won the provincial senior championships that year (Zeman, 1985).

Over the years, the towns of the Coal Branch emptied as mines closed. There are a few people living in one or two of the towns, but most are long abandoned. The 1995 reunion brought together people who had grown up in the Coal Branch. For the most part, the people who grew up in the coal towns have fond memories of the community spirit and beautiful surroundings of their youth. This affection for the coal branch inspired a group of former residents to establish a group committed to work towards preserving the heritage of the Coal Branch.

This group, the Mountain Park and Area Historical and Environmental Preservation Group, attended the November 1995 meeting of the Hinton and District

Historical Foundation in order to discuss their efforts to that point. With an obvious passion for their topic, and with a remarkable degree of local historical knowledge, these former Coal Branch residents explained the difficult situation they faced in working with the operating mines. It was the goal of the Mountain Park and Area Historical and Environmental Preservation Group to find ways to keep the town sites intact to allow for future interpretation of the Coal Branch. When approached, the mine's executives expressed sympathy for the desire of the Mountain Park group to preserve the former Coal Branch town sites, but offered little in the way of assistance. There are a number of town sites that have been completely destroyed by the pits dug for the mines, or were buried with the dirt from a coal pit. These sites cannot now be saved, and reclamation will not reproduce the former geography. The town sites that have not been touched, however, could be preserved with a commitment from the mines. Unfortunately for the Mountain Park group, plans already exist for future pit sites which in some cases destroy the area around former town sites. Because planning for new mine sites requires many months and years of future planning, the mines expressed a reluctance to abandon their established programs.

In order to offer support to the Mountain Park Preservation Group, the Hinton and District Historical Foundation passed a motion to support the aims of the Coal Branch group. This motion did not pass unanimously, however; there were a number of Historical Foundation members who felt that it would be inappropriate to work against one of Hinton's main industries. The mines are economically powerful, and could provide financial assistance to the Hinton and District Historical Foundation in the future. To

anger the mines by working against their wishes could, it was felt, jeopardize the Historical Foundation's chances for future success. Although these reservations provoked an interesting discussion, the motion passed with a majority. The Mountain Park and Area Historical and Environmental Preservation Group may, in future projects, become a cooperative partner with the Hinton and District Historical Foundation.

In my opinion, the interest in preserving the history of the Coal Branch area, and the willingness of the mines to listen to the groups involved, show that the coal industry is becoming more conscious of their public image and the importance of local heritage preservation. Coal mine companies around Hinton have developed plans to reclaim their pit sites after the coal has been extracted as a means of limiting the environmental destruction of pit mining; whether they will choose their pit sites based on the historical resources of the area in the future remains to be seen. It has been suggested by a number of Hinton's residents that this is the ideal time to approach Hinton's large industries for assistance in cultural ventures. Their concern with public image is high, as are their profits, and the desire to be good corporate citizens is growing. The opportunity for Hinton's Historical Foundation to seek financial support from the coal mines or the pulp mills is good, but should be undertaken with some caution in order to ensure that the heritage activities financially sponsored by the industries are not then directed by the industries. By encouraging a variety of community members to participate in the development of heritage activities, the Hinton and District Historical Foundation can maintain public control over content. This should enable Hinton's heritage projects to develop in ways that will both increase the positive profile of our industry leaders and

interest local people and tourists alike.

The Coal Branch has a steady tourist base already. Although few of the towns have residents remaining, the small hamlet of Cadomin is still the home for a number of families, and attracts visitors from around the world. According to sports enthusiasts as well as former Coal Branch residents, the Cadomin Caves attract numerous spelunkers - cave explorers - and have a reputation for being fascinating. There are also many people who choose to visit the Coal Branch to make use of the spectacular wilderness areas for hiking and biking, and former Coal Branch residents work with tour bus companies to show visitors the interesting history of the area.

The Building Project

The Hinton and District Historical Foundation is currently working on a building project. Such projects seem to have considerable appeal for community heritage groups, and Hinton's Historical Foundation is no exception. The current building project comes after years of failed attempts to secure permanent space for historical interpretation, which led to the downfall of the Historical Foundation in earlier years. While finding a site and funding for a permanent building has been tried before, the process now seems to be becoming a reality.

In 1995 two buildings were identified for possible use as parts of an interpretive centre: the original town hall (a small wooden structure currently in use as a shed), and the local train station. Although the town hall has historical relevance to the community, its value for preservation is a matter for debate. There have been two views expressed

about this building. One group assert that the old town hall is an ugly building which will remain ugly, no matter how much work is put into it. Others believe that its significance in the historical development of our community warrants its preservation. Some members of the community also expressed misgivings about the idea of moving this small structure, as it appears to be in very poor condition. No date has been set by which the Historical Foundation must make a decision concerning the old town hall, so its future will continue to be deliberated.

The train station, on the other hand, has generated considerable interest and activity within the Historical Foundation. Recently declared superfluous by Canadian National Railways (CN), the Hinton and District Historical Foundation has been assured that the building is theirs on the condition that it be moved off of CN property. The train station, a much more visually appealing building than the town hall, has become the building of choice by the Historical Foundation as a possible museum or interpretive centre. The empty lot beside the Environmental Training Centre has been temporarily reserved by the town for use by the Historical Foundation. This land is the station's destination, providing that plans can be finalized for its removal from CN property.

Unfortunately, the costs of transporting the buildings, even the short distances required, are very high. Much of the energy of the Foundation's members is being taken up with fundraising plans, both for the building projects and for general operating costs. Options of various types are being pursued currently, including a raffle to increase the Foundation's overall finances, but which could not pay for the entire cost of moving or setting up the buildings. In addition, the Historical Foundation has discussed other

funding options, including grants and donations from local businesses and individuals, as well as foundation or government grants. These options are being pursued, although they may not be feasible. The majority of such grants require matching funds, whether in cash or in-kind, which the Hinton and District Historical Foundation has not yet been able to secure.

The pursuit of the Train Station has increased in intensity since the spring of 1995. At that time CN was contacted, and an agreement was reached, in principle, which would allow the Historical Foundation to remove the building from CN property as soon as the railway company no longer requires it. It was anticipated that the station would be replaced by a small waiting room within two years, so the Historical Foundation was obliged to begin planning for the acquisition of the station.

The Historic Sites and Monuments Board of Canada completed a study about the history of Hinton's train station, as did Canadian National Railways. Both reports indicated that Hinton's rail history is somewhat unique. Hinton's train station resembles the train stations in many other towns along Canada's railways. The station, built using the rail company's most popular plan, was a combination of living and working quarters for the local station master. What makes Hinton's railway history unique is the rivalry between the two main rail companies in the early 20th Century. In order to capitalize on the western boom, both the Canadian Northern and the Grand Trunk Pacific Railways began laying tracks across the prairies and into British Columbia. As a method of direct competition, the tracks were laid along almost parallel lines in certain areas, including the area around Hinton. In order to recoup materials for the war effort from 1914-18, the

government ordered one set of the parallel tracks to be removed. The cost of laying rails was very high, and both railways succumbed to bankruptcy before their tracks were completed; the federal government took over both companies by 1919, combined them, and named the resulting company Canadian National Railways in 1923. Hinton's train station was built in 1912, only to be abandoned in 1920. Rail service to the Hinton area was only reestablished in 1926, and the station was back in use, after some renovations, the following year (Canadian National, 1994, Historic Sites, 1994).

In September of 1995 Gary Chen, an employee for Alberta Historic Sites Services visited Hinton to see the train station and discuss government funding options with the Train Station Committee, of which I was a member. The station is not a designated historical resource, but the committee was encouraged to apply for designation. Although Alberta Historic Sites is not generally in favour of the removal of historical buildings from their original sites, we were told that Hinton's unique situation may be an exception. Not only has CN indicated that the building should be removed, but the move will not remove all historical context from the building. The railroad tracks and the interpretive centre land are separated only by a highway, and the station would remain in its position facing the tracks once moved. If designation is received, the Hinton and District Historical Foundation will be eligible for an increased level of financial assistance from the province. Without the designation, funding programs are still available, but will have lower funding limits.

Along with discussing funding options, the committee also spent time looking at the potential interpretive site, and touring the building itself. Structurally, Mr. Chen

indicated that the station is in excellent condition. It was renovated in the 1970's to allow for the installation of public washrooms, but is otherwise very much as it was when it was renovated in 1927. Mr. Chen was confident that the station could be safely moved in one piece, an important consideration for the Historical Foundation.

The meeting with Gary Chen was extremely informative, and very exciting for the Historical Foundation's Train Station Committee. After the meeting there was a general feeling of inspiration and enthusiasm about the project; we discussed how nice it felt now that the process of acquiring and moving the building was under way. For many members of the Hinton and District Historical Foundation, creating a permanent heritage space has been an extremely important objective. To many of the group a building, whether it is developed as a museum, interpretive centre, or community space, is seen as proof that the Historical Foundation is serious and committed to developing projects about the community's heritage. Thus there was a sense of relief, as well as excitement, for the Foundation as the possibility of acquiring the CN Train Station became more of a reality.

As often happens in volunteer organizations, however, the process has slowed considerably since this initial meeting. While a few of the Foundation's members have taken on the task of finding funding and working on the logistics of the move, little has been done to finalize details of the process. Compounding this slow-moving problem was the news that the town's Arts and Culture Coordinator had left her position for personal reasons in late 1995, and was to be replaced.

For a number of months in late 1995 and early 1996, there was confusion amongst the members of the committee and the Foundation as a whole in regards to the appropriate

process they should be following to make the project work. Changes in membership, personal commitments and an irregular committee meeting process all led to the project stalling. By February of 1996, however, the drive to organize the train station move was back on track. A new Arts and Culture Coordinator was hired who could provide the Historical Foundation with administrative assistance and ideas. As well, the train station committee was revitalized and regular meetings began in order to ensure that each member was clear about their role in the train station situation.

Time continues to be the most important consideration for the Historical Foundation in this venture, as CN has declared that it would like the station moved sooner than anticipated. Seeking sources of funding, finalizing logistics for the move, confirming support from the Town and the Environmental Training Centre and planning for the new site have been undertaken in earnest in order to have the building in place as soon as possible.

Unfortunately, in their zeal to see the Train Station project underway, a number of extremely vital concerns have not been addressed by the Hinton and District Historical Foundation. These concerns involve financing, future prospects, and planning.

Although numerous ideas about how to complete the station's renovations and potential future uses for the building have been bandied about, no plans have been finalized. In other words, the Hinton and District Historical Foundation has not yet decided what to do with the Train Station once it has been moved. I suspect that there is a general assumption that the building will be filled as a museum or interpretive centre of local history and industry. There have been, however, no written details explaining how

this would be accomplished. In addition, no financial plans have been developed. There is not, as yet, even an estimated cost for moving the station and preparing the site. Nor has research been done to identify the annual costs of maintaining the station in its new location, or the interior and exterior renovation costs.

There are a number of potential reasons why the planning stages were passed over by the Hinton and District Historical Foundation in their building quest. To begin, I believe that there was some scepticism that the project would actually materialize, and thus the planning would be in vain. This problem of perception could have been solved had there been steady and committed leadership for the project. This leadership was not, however, apparent in the case of the train station. When the Arts and Culture Coordinator left her position in the late fall of 1995, the drive and organization for the building project went with her. No other member of the Historical Foundation had the time and contacts with which to take over the leadership of the project, which led to some confusion and personal disappointments. The building project seemed to lose much momentum, and the committee only regained its former enthusiasm in the early spring of 1996. Perhaps one of the most important reasons for the lack of formal planning about the train station project was that planning is not a task that is viewed with pleasure by many people. In other words, no one wanted to be the one to develop the plans. There was, perhaps, an unrealistic notion that the train station could be funded, moved, and renovated without a formal business or action plan. Reality, however, over-ruled. It has become apparent that without a detailed plan of action the train station project will never proceed.

This lack of planning will seriously affect the ability of the Historical Foundation to

complete the Train Station project to any extent. Without fully articulated plans, it is impossible to apply for grants or confirm the amount of support available in the community. Before time expires for the Hinton Train Station, the Hinton and District Historical Foundation will need to spend time deciding on the degree of involvement they can reasonably devote to the station in the future. For example, if funds can be secured to move the building, will funding be available to maintain it as a museum or interpretive centre? Would it be more feasible to explore alternative uses of the building? What can the Historical Foundation and the Town of Hinton really afford?

There are innumerable answers to these questions. One thing is fairly clear, however: unless the Historical Foundation is able to encourage greater community support for this project, there is little possibility of the Historical Foundation being able to maintain the Station. Even if financial assistance is available, the Foundation must also examine whether or not the money is best spent on a museum or interpretive centre. Would that type of project fulfill the needs of the local people? Are other projects more realistic? Would it be more effective to use the Train Station for a variety of purposes? The main floor of the building could, for example, be leased to an individual or group to run as a for-profit tea shop, while the upper floor could be developed as a small interpretive centre. Such a partnership with local entrepreneurs may be one way to alleviate much of the financial burden of maintaining a building.

These issues are clearly going to have to be dealt with by the Hinton and District Historical Foundation in the near future. At the heart of these difficulties is the problem that many of the Foundation's members believe that acquiring a museum building must be

their success criteria. Without a museum, members may feel as though they have failed again. This is a very powerful reminder of how museum buildings are perceived as the ideal form of local historical interpretation.

To Build or Not to Build

One of the most important results of my participation with the Hinton and District Historical Foundation was my increased ability to understand the priorities of other members of the Foundation. I became less concerned with my own preconceptions about heritage, and more aware of the way others in the community thought of it. My education and experiences had led me to devalue the idea of building a museum, but I was a distinct minority. The majority of the Foundation's members shared a common vision about Hinton's future historical interpretation, and that vision is dominated by a museum.

The push to fund a museum or interpretive centre using the local train station, as discussed above, raises some critical questions. Why is there such a strong identification of a museum as the best means of historical interpretation? What has the focus on this goal done for Hinton's heritage development? Are there alternative points of view in the community? These questions not only have relevance for Hinton, but for other communities following a similar path.

There is no easy answer to the question of why museums are desired by communities. A number of possible explanations come to mind. To begin, any community interested in preserving its history will look to other communities for ideas and assistance. For decades, permanent, traditional museum buildings have been a common

form of historical preservation in Alberta. Communities of even the smallest size often have a museum of local history. There is, I believe, a feeling that every town of any substantial size really ought to have a museum. The examples of other communities in Alberta will virtually all point a local historical Foundation towards the importance of creating a permanent museum.

There are a number of practical reasons for permanent museums, as well. A museum provides a permanent structure in which to house and protect objects of local significance and value. The building offers spaces to display these objects in a way that is familiar to people from many countries. Visitors to a community can use the local museum as a place to quickly learn more about the area, and local residents can view the museum as a source of local tradition and pride.

In addition, the notion that historical interpretation should take place in or with a museum has been institutionalized. Provincial, national and international museum organizations define the term museum with words indicating a permanent structure. Many funding programs, such as many offered by the Alberta Museums Association, are open only to official museum buildings, thus successfully dashing any incentives for historical societies to develop creative, alternative programs. It is important to note, however, that there are funding opportunities available for alternative heritage programming, many through the Alberta Historical Resources Foundation, but these sources are not as well publicized or as widely accessed.

I think the main reasons that most local historical societies choose to pursue permanent buildings are familiarity and perception. Museums are what the historical

Foundation members see as common or usual, and this view tends to represent the beliefs of most community residents. The notion that a museum should or must be the ultimate aim of any such organization is very powerful; the Hinton and District Historical Foundation is an excellent example of the problems encountered when such public expectations are not met. For many people, a permanent structure of some kind is the way they understand the concepts of heritage preservation. Not only is it a very common form of preservation, but a building is also perceived as being the most appropriate form or preserving and presenting community history.

Although the image of museum as the first, and most important, goal is very strong in Hinton, it is by no means the only point of view. The majority of the Hinton and District Historical Foundation members are happy to be working towards the train station's development, and the public I have spoken to also indicate positive reactions to the project. At the same time, however, alternative opinions have been expressed. There are a small but significant number of people in Hinton who do not believe that Hinton needs a museum building. Reasons for this opinion vary: some indicate that the financial outlay required would simply be too much, and others suggest that such a project would serve no purpose. While some of the residents who oppose the museum plans would classify themselves as non-museum visitors, others would not. Far from disliking museums, these people have told me that they simply think that the community would not provide continuing support for a museum to be viable.

I find the arguments on both sides of the museum building debate to be fascinating, as the issue seems to prompt severe opinions. People seem to either want a full museum

or nothing at all. Financial situations rarely allow for the creation of a complete museum facility as one project, and there are some indications that the community could lose interest if the process is protracted or implemented in small phases. There is a potential solution to this dilemma: by working with the community on the museum development project as well as heritage activities not related to the permanent building, local interest may remain piqued for an extended period of time. An example of a similar situation is the ability of the Cochrane museum to continue to attract local audiences with a lecture series and exclusive brand information while they await the completion of the new museum building. Equally interesting is the example of Edinburgh's People's Story Museum, which kept the interest of local people through various outreach programs and social events during the long museum development process.

Impressions From a Historical Foundation Member

As an active participant in the Hinton and District Historical Foundation I was able to learn first hand the troubles and triumphs of Hinton's historical development, and I was also able to become part of it. When I arrived in Hinton in the spring of 1995, most of the initiatives I have discussed were in the early stages of development. There has been an interesting movement towards learning about Hinton's human and natural history in the last few years that, I believe, bodes well for the Hinton and District Historical Foundation.

To join a group early in its inception was a wonderful experience. The members of the Hinton and District Historical Foundation are almost all very keen, open-minded, and interested in thinking about new ways to present Hinton's history and involve more of the

community. This was an ideal situation for my research, as the group responded positively to my presence and my contribution. I attended meetings, participated in discussions and shared my ideas - in essence, I became an active group member, something which I have every intention of continuing.

In addition to these activities, I also volunteered to be on the committee which was to look after the planning and move of the train station. I felt that my presence on this committee would be an excellent way to become even more in tune with the direction the Historical Foundation wanted to take. There were many frustrating moments for the committee while working on the train station situation. Because the committee is made up of volunteers who each have separate commitments outside of the Historical Foundation, it was very difficult to arrange meeting times when everyone could attend. Personalities can make a difference to the creation of an effective committee, as well. The train station committee had many dedicated members. Unfortunately, some of this dedication led to individual members working on tasks independently. By being a member of this committee I was able to learn first hand why many community development projects take a long time to implement - with the infrequent meetings and the differing needs and interests of individuals, it can be difficult to make decisions and effectively carry them out.

The experiences on the train station committee reflect those of the Foundation as a whole. The Hinton and District Historical Foundation provides an interesting example of how a volunteer organization functions. Each meeting is run in a very professional manner, and there is some shared vision for the Foundation's future. People are willing to share their ideas and opinions during meetings, but not all members volunteer to be on

committees or take on particular tasks themselves. As a result, a small group do most of the Foundation's work, which has worked well to this point. There are a few members who, although dedicated to the Historical Foundation and full of interesting ideas, tend to keep their activities private. When these people leave town or fail to attend meetings, the remainder of the Foundation is left unaware of what they can do to further the efforts. While independent work is not always a negative aspect of the Historical Foundation, the combination of independent work and a lack of communication is extremely detrimental.

I was invited by the Historical Foundation's executive to be the guest speaker at the September 1995 meeting; at this point I shared my experiences from visiting museums in Great Britain and Alberta, and emphasized the value of getting a wide variety of people involved in museum work. I described my work with Family Treasures as an example of how a museum or historical Foundation can encourage heritage awareness and participation outside of a museum building. I tried to give examples of groups who have done unique programs, both inside and outside museum buildings. I believe that an understanding of the opportunities to interpret and develop awareness of local history without a formal museum is crucial to a group like the Hinton and District Historical Foundation; it would be all too easy for them to get so caught up in the development of a permanent structure that opportunities to involve their community in other situations might be missed. Because working towards developing a permanent museum building is a long process, the community could lose interest in the Historical Foundation if no other projects are attempted during the building development process. While the quest for a permanent structure is very tempting for an emerging historical Foundation, and certainly

has an important place as a recognizable centre of a community's heritage development, I believe it should not be pursued at the expense of other projects.

The reaction of the Historical Foundation membership to my talk was guardedly positive. Although many people commented that they agreed with the community involvement principles I discussed, the general feeling was that the Hinton and District Historical Foundation was simply not at the developmental stage to be working towards program development. The Foundation was still in the early stages of working on the train station project, meeting attendance was inconsistent, and the overall bank balance continued to fall. Before the community could get involved, I heard, the Foundation itself would have to have a more involved membership. This would ensure that the Historical Foundation was able to develop projects, both from a financial and a personnel perspective.

This presentation was the first time I expressed my opinions in depth to the Historical Foundation as a whole. A few of the members made a point of telling me that they were interested in my research, and were hopeful that I would provide any help I could to the Foundation's work. Overall, my presentation led to some interesting discussions, not all regarding museum issues, and a greater acceptance of me as a participating member of the Hinton and District Historical Foundation.

My time in Hinton was not spent exclusively with the Hinton and District Historical Foundation and its members. It was equally important for me to gauge local knowledge and interest in the community's heritage development from people who had not chosen to participate in a formal heritage group. I spent many hours talking to people,

many of whom I have known for years but many others I met through my research process. Together we discussed my research, the direction the Historical Foundation has taken, and our own impressions of this process. Interestingly, I found that virtually every person I spoke to expressed an interest in some aspect of local history or interpretation, yet none of these people had any intention of participating in its development. There was a marked lack of knowledge about the Historical Foundation's activities, as well.

Many of the people I spoke to have been residents of Hinton for many years. Most of these residents know interesting stories about events and people in the area which ought to be recorded and preserved. It is generally assumed, however, that this information is public knowledge and not worth recording. This ambivalence could lead to the loss of some very important local historical information. I suspect that the Historical Foundation will need to undertake a public awareness campaign aimed at encouraging people to recognize the contributions they personally can make to local history if they are to preserve the community's stories.

I soon discovered that many residents have a negative impression of the Hinton and District Historical Foundation, and this was confirmed by some of the Foundation's members. Because the Foundation has emerged and disappeared so many times in the last twenty years, the public has been left with an impression of instability and ineffectiveness. From the conversations I have had with people in Hinton, it seems that many do not have faith in the Historical Foundation's ability to follow through with its plans. In the past, although different ideas and projects have been pursued, no tangible or permanent program, exhibit or museum has ever come of the Foundation's work.

Members of the current Historical Foundation are well aware of this problem with public perception, and are trying to find ways to change it. Instead of being discouraged by the negative view of some residents, many members of the Foundation believe that it is especially important for the current group to carefully plan and implement various projects in order to build public confidence. An excess of caution has been an unfortunate result of this public perception problem. Various members of the Historical Foundation have expressed a reluctance to make public their ideas and goals for fear that nothing will come of them and their reputation will suffer further. For example, no official public announcement has been made or consultation undertaken in regards to the train station. I expressed to the committee my feeling that consulting the public would be extremely useful; although they understand this, it was felt that consultation should be done only after plans for acquiring the building have been finalized and the move planned. As the project progressed, however, plans were developed to inform the community of the project through articles in the local newspaper.

The Strengths of the Hinton and District Historical Foundation

While still in its developmental infancy, the Hinton and District Historical Foundation has many strong points on which to base their future growth. One of the most important things that the Foundation has in its favour is the interesting and largely untapped history of the Hinton area. With countless stories that could be told, and an audience largely unfamiliar with these stories, there are endless possibilities for future heritage growth in the Hinton area. The members of the Historical Foundation are all

knowledgeable about local history, and will be the best ambassadors for Hinton's heritage development.

In the future, programs, exhibits and developmental plans will be pursued and carried out by the small but strong core of dedicated volunteers who have made a commitment to helping voices from Hinton's history be heard. While each member of the Historical Foundation will naturally have their own opinions and preferences for the direction Hinton's heritage interpretation should take, it has been my experience that the best interests of the community generally prevail over personal issues. These volunteers, all of whom have limited time to devote to the Historical Foundation, have done well to maintain interest in Hinton's heritage development given the various factors which could have sabotaged their efforts. As with any group of volunteers, each person has unique talents and skills that will become useful to the Foundation as its projects develop. As well, each person has connections to a variety of people in the community who can be encouraged to become involved in the Foundation's efforts in the future. Developing a strong and committed membership should be an effective way to begin the process of community involvement by encouraging a variety of people to become involved in the Foundation's activities. Especially important is the fact that the Foundation's membership vary in age, occupation and length of residence. Having younger residents involved seems to be a positive attribute, and could lead to the development of a variety of programs geared to Hinton's youth.

Support for any exhibits, programs or special projects undertaken by the Hinton and District Historical Foundation in the future could be found in the financially stable

industries and businesses of the community; when partnerships are pursued with business, interesting projects can be undertaken which benefit both parties. While financial assistance from local sources may be limited, the support and nonmonetary contributions from the business community should be cultivated. The Historical Foundation has indicated a desire to seek support, whether financial or in-kind, from local businesses. There has been limited use of these sources as yet, but all reported responses have been positive. As the train station project takes shape, local assistance will become very important.

As the Foundation struggles to gain public acceptance in future years it will be increasingly important to develop effective reciprocal relationships with local people, businesses, industries, institutions and other museum groups (Beevers, 1988, Tirrul-Jones, 1995). This support will help to keep the Foundation's projects focussed on the needs of the public, and relevant to the community as a whole. Strong public support will enable the Hinton and District Historical Foundation to better explore innovative and unusual programming alternatives, no matter how small the budget. Without community awareness and support, the effectiveness of the Historical Foundation will be negligible.

Another important strength is the Arts and Culture Coordinator employed by the Town of Hinton. To have a full-time, paid employee with a mandate to help the Historical Foundation in its future development is an extremely useful service. The Coordinator can help with the administrative work and grant writing that takes up much of the time of the Foundation's volunteer members. Equally important for the Historical Foundation is the fact that mail and telephone calls can be directed to an employee in an office instead of

someone's home.

Areas Of Potential Concern for the Historical Foundation

In a group as newly reformed as the Hinton and District Historical Foundation, there are bound to be areas in which improvement is needed in order to secure the group's future success. First and foremost, there is a distinct lack of formal direction for the Historical Foundation. I think that it would be extremely useful for the Foundation as a whole to take some time to define their mission, and set some long and short term goals. If these already exist they have not been made widely known, thus preventing the membership from contributing to their development. This may be a good time to reevaluate the purpose of the Foundation, and update the goals and strategies, using input from the community as a guide; it is so important for members to see where their efforts are heading, in order to keep people focussed and interested.

Much of the difficulty of groups such as this comes from a lack of funds. The Hinton and District Historical Foundation certainly has this problem. Before funding sources are tapped, however, it should be made explicitly clear what the money will be used for, and what the priorities of the Foundation are. There is no easy solution to financial problems, but there are ways for a group to make themselves more viable. The Hinton and District Historical Foundation has recently become a member of the Alberta Museums Association, and the grant programs offered four times each year by the AMA will certainly be a benefit to the Historical Foundation's future goals. While there is not a formal museum to finance, the Foundation is still eligible to apply for some of the AMA's

grants to implement individual programs.

One of the most significant difficulties that the Hinton and District Historical Foundation must overcome in order to thrive is the absence of detailed plans. Before any project can be funded, supported, or worked on, plans for that project must be developed. This is a particular concern for the train station project, which is the largest project currently being considered. Without details of costs, time frames, and final uses for the building, no further planning can take place. If the project is shelved because such details have not been worked through, the future of the Historical Foundation in Hinton may be shaky indeed.

Even more detrimental to the future success of Hinton's's heritage development is the lack of public awareness of the Foundation. Although meetings are advertised as open to the public in the local paper, which is widely read, new members have not been joining in great numbers. There remains with the public an impression that former versions of the Foundation created, of a small group with big plans that never get off the ground. It will become increasingly important for the current Foundation to prove that they are committed to implementing their plans, and following through on decisions with actions. As new programs are started and the community is encouraged to become involved with the process of developing projects and exhibits, public awareness and acceptance should grow. With increasing public awareness comes increased funding through donations, as the Foundation is a registered charitable group, and membership fees. The members of the Hinton and District Historical Foundation have indicated that they are committed to the development of Hinton's heritage resources in cooperation with the community as a

whole.

Internally, the Hinton and District Historical Foundation suffers from many of the difficulties faced in any organization, whether volunteer or paid. Each person involved in the Foundation's activities has a varying level of commitment to the group and to the project. In addition, individual work styles often affect the group's processes. There are a core group of volunteers who are active, and are willing to take the time to work on projects for the Historical Foundation. There are others who prefer to let others do the work, but will be pleased to accept congratulations once the projects are finished. Such personality idiosyncracies are not unique to the Hinton and District Historical Foundation, and should not greatly affect their future success, providing that those people interested in working towards the Foundation's goals continue to be appreciated.

CHAPTER SIX: ACTION RESEARCH OUTCOMES AND ANALYSIS

My Experiences with the Action Research Process

Action research, by definition, requires or allows the researcher to contribute something to the group being researched. This contribution can take the form of a program which may help to solve the research problem, or any outcome, such as acting as a facilitator in the development process, that will be helpful to the community. As I discussed in Chapter Two, my research is a form of action research; consequently, I feel that it is important for me to add my strengths to the heritage development process in Hinton. This feeling is particularly strong, perhaps, because of my personal connection to Hinton. It is my home town, and I continue to have important relationships with people there. My attitudes, opinions and feelings towards the town, its residents and future museum or heritage prospects have undergone significant alterations during the course of my research. These changes and developments have led me take on a particular role in the community. It is this role, and the actions I can take from there, which make up my action research contribution.

I began my research in Hinton with certain attitudes towards both the community and the purposes of heritage programs. As I discussed in Chapter Two, my feelings about Hinton have always been mixed. Although I enjoyed the area's natural beauty and recreational opportunities while I was growing up, the industries that kept the town alive were a constant source of resentment to me. I have always marveled at the tremendous number of felled trees that fit in the tree yard at the pulp mill, and how quickly that yard empties.

The local natural environment played a large part in many of my favorite moments growing up in Hinton. My family spent much of our time together making use of the local recreational areas - cross-country skiing, camping, and golfing. I find it interesting that, even as the world changes and people move to and from Hinton, the same outdoor activities that attracted my family continue to be popular.

I was glad to move from Hinton when I finished high school. As with many young people, I was anxious to make my own way in the world. After that initial separation, the role of Hinton in my life changed dramatically. It was no longer the place where I went to school and lived my daily life. On the contrary, it became my refuge from study and the trials of University life. Hinton became my rest stop, a place for relaxing and unwinding during breaks from school. Instead of being the place where I met with friends and participated in activities, it became the place where I got away from it all.

I think it became easy to forget that not everyone had the same feelings about Hinton. Since I relied on it as a break from heavy academic thinking, I suspect that I half forgot that the rest of the town continued to change and grow around me. Without regular access to the local paper, I did not keep up with every local development, and I believe I rather lost touch with the life of the community. Compared to the city in which I was now residing, Hinton seemed to me to be painfully dull and backwards.

I was twenty when my father died, part way through the second term of my third year of University. I took only two weeks away from classes and was soon back into my city life, but my mind and heart were more and more in Hinton. I was even less concerned than I had been about the daily goings-on of the town, but I was understandably mentally

drawn to the place where my family had been whole. Even so, I spent less time in Hinton over the next few years. The times that I was there, though, were generally relaxing, friendly and happy.

It came as rather a surprise to me to realize how attached I had become to Hinton as an adult. Not only was it a place where I enjoyed the company of my mother, but it was the place where I was able to put my life into perspective. Each time I drove to Hinton my worries or frustrations would seem less significant as the mountains appeared. I enjoyed the feeling of calm happiness that Hinton brought me, the feeling of a small town where nothing much ever happened. This was the environment in which, I thought, thesis research would work well for me. Not only would the relaxed feel of the town help keep my working time pleasant, but I thought that the knowledge I could bring to the community would act as a jump-start.

I was somewhat taken aback, then, when I realized that the residents of my relaxing space were all very busy, and that the town was indeed making many things happen. Suddenly I had seven years worth of action to catch up on, seven years of change to become familiar with. This was not the Hinton of my youth, nor the Hinton of my holidays. This Hinton was moving along, and I had much to learn about.

I enjoyed my time in Hinton, although not in the ways I had first imagined. The attitudes I brought with me concerning the town changed significantly, which made my experience there all the more valuable. I could no longer think of Hinton's residents as being primarily materialistic industrial workers without any concern for the cultural and intellectual growth of the community. More importantly, though, I could no longer

assume that those people who are more concerned with their financial prospects were 'wrong'. I better understood that Hinton's character is not unidimensional: there are some residents actively pursuing artistic and cultural interests, and there are some who do not share these interests. Every person has different priorities, needs and values; while I may not agree with some choices, I also realize that I am not going to cause these choices to change. Instead of lamenting the lack of general interest in activities I liked, I realized that I would better serve the community by working with topics of interest to Hinton.

The decision to work with the Hinton and District Historical Foundation was, as I discussed in Chapter Five, a pleasant one for me. I did, however, spend a considerable portion of my time trying to reconcile conflicting voices in my mind. Because I had come from an academic setting where I had completed a number of courses dealing with museum issues, I began my research in Hinton with the attitude that the concepts I had learned about should be implemented in Hinton. If a large number of the course readings talked about the value of community involvement, I reasoned, then those types of processes should automatically be appropriate in Hinton. I had similarly strong opinions about traditional museum buildings - I did not like most of them. Many of the museums I saw on my study tours were lifeless and generic, yet I had heard some truly inspiring examples of communities who had done wonderful programs without the trouble of an actual museum. I thought it would be fairly simple to convince other members of the community that my ideas were the 'right' ones. I am not a forceful person, nor am I particularly dictatorial; the reasons for my belief in a pre-determined outcome remain somewhat puzzling. As my research in Hinton progressed, my original perceptions

changed, and I developed a better understanding of the needs and interests of the community.

My strong beliefs about Hinton's heritage future came in part because I was aware that my contribution to the community's process would be documented in a thesis. I thought that my thesis would be significantly less interesting or useful if none of the current trends in museology were developed in Hinton. I was also concerned that it might appear as though I had had no impact on the community, and that my research had been unsuccessful in some way. It is equally important to note, however, that I did, and continue to, feel strongly that concepts such as community involvement can be extremely valuable to a town's heritage development when that community chooses to use them.

Fortunately, I took my time to ease into Hinton's heritage activities. By gradually getting to know the people involved with the Hinton and District Historical Foundation I was able to get a better sense of the overall feelings toward local history interpretation. Instead of feeling like I should be 'educating' the group, I began to feel more that I could contribute to the process. It was by changing my own attitude and approach to the Historical Foundation that I have been able to develop a cooperative relationship with the group members.

I spent much of my time with the Hinton and District Historical Foundation struggling to understand my approach to Hinton's situation. For each issue or decision we, as a group, faced, I felt myself thinking from four distinct perspectives. I would find myself wondering: How am I supposed to respond as an academic researcher? How can this discussion be incorporated into my thesis? What do I personally think? What would

be best for Hinton? Often each of the four questions required different answers. In order to be a productive member of the group, I knew I would have to become more clear about my roles - I needed to better understand how I was approaching each situation. This understanding changed over time, too, until I was able to identify my roles. Although the role of an action researcher is one of working with the community for the benefit of that community, I found it distracting to constantly be aware of how the information would be presented in my thesis. I felt that my role as a person helping the community decide its heritage development future was most important, and that the way the action research was presented in my role as an academic was not of immediate importance. I became less concerned with what other academics would think of my work and more concerned with helping to develop a situation beneficial to Hinton's residents. This process of clarifying, in my own mind, my various roles was very difficult, but it ultimately improved my research, both in the action and in how the action was presented. By focussing on my role as a member of Hinton's Historical Foundation I think I became more useful, and more personally satisfied with the process and the outcome.

In general, then, there are many key issues to remember about going through the participatory action research process. It is critical for the researcher to develop a sound understanding of their personal relationship with the community, and the approach and attitudes they bring to the situation. Although this type of research is often begun with enthusiasm and a drive to change and help a community, the researcher's ability to do this will depend on the length of time available for the research and the community's own agendas. It is difficult to come to grips with the competing perspectives of academic and

community developer, but it is essential to come to terms with the role that each perspective plays in the research process.

Contributions of an Action Researcher

The relationship based on cooperation and contribution that I developed with the Hinton and District Historical Foundation led, in part, to my appointment in March of 1996 as the president of the Foundation. This decision also reflects my regular attendance at meetings, and my willingness to take on a position seen as difficult and undesirable by other members. To many, the idea of being the president of a volunteer organization is an unpleasant one. Too often the word 'president' implies an increased level of work, time commitment, and leadership. For the Historical Foundation, the role of president has been one of leadership but not overall control. Former presidents have, in my observation, not done more work for the Foundation than others. While this difference between impression and reality is significant, the position remains one to which few aspire. This general distaste for taking on roles of leadership within the Hinton and District Historical Foundation could be damaging to their future success. While no other member may have wanted to take on the role of president, I was pleased to take on the additional challenge. It is my role of increasing leadership that makes up part of my overall contribution to the Hinton and District Historical Foundation in an action research setting.

Although I became president of the Hinton and District Historical Foundation on March 12, 1996, I believe that my role with the group had been gradually developing over the past year. As I became more comfortable with the group's dynamics and the other

group members, I was able to contribute more to the Historical Foundation's processes. I expressed more opinions, offered more suggestions, and participated in more committee discussions. Gradually, the tasks I took on became more important to the Historical Foundation's development. At the same time, it became clear that the knowledge of museum practice that I had developed over the course of my University career could be useful for the projects developed in Hinton. Thus, my knowledge, involvement and my developing leadership opportunities have become my contributions to Hinton's heritage development process.

As I discussed in Chapter Five, Hinton's historical interpretation should not be dependent solely on the ability of the membership to secure a permanent building. Although the importance of having a museum space has been indicated by the members, so has the notion that other types of heritage activities may be useful. In order to further this idea, I developed a number of ideas which would further the goals of the Historical Foundation and provide activities of interest to the community. Working with information I gathered from my study tours, literature review, *Family Treasures* experience, and my knowledge of Hinton's people, I developed suggestions for heritage projects that could be undertaken while the building issues are dealt with. I will outline in the following pages these programming options. By implementing these types of programs, based on the interests and activities of the community, the Hinton and District Historical Foundation could develop into a community-driven, inclusive group.

In a sense, my research in Hinton began with an action research program *Family Treasures*. As well as acting as a solution, *Family Treasures* functioned as a way to

gauge interest in local history of a selected portion of the community. The segment of the community I dealt with through Family Treasures crossed many social, cultural and economic boundaries; not all of the programs done by the Historical Foundation in the future will have the ability to do this. Each program undertaken by the Hinton and District Historical Foundation in the future will, however, provide opportunities to measure public interest and response to local history projects over time.

Hinton itself has provided the impetus for the program ideas discussed in this chapter: the surroundings, the people, and existing events. Because I spent a year working with the community on heritage development issues, and I have had a close, life-long relationship with Hinton, I have been able to better gauge the types of programs that the community might enjoy. Many of the ideas discussed below have been drawn from discussions I have had with numerous residents of Hinton. Even though I attempted to involve a wide range of Hinton's residents in discussions, the contacts I developed over the course of my time in Hinton do not necessarily reflect the overall make-up of the community. I have tried to find ways to work with the interests expressed by the portions of the community I spoke to in ways which take advantage of the unique aspects of the area. Many of the programs feature events and institutions which already have an audience and significance to the community. By working together with these factors, the Historical Foundation can access pre-existing audiences and further develop relationships with community groups who can become involved in the Foundation's processes.

Not only would these programs help involve the community while a building project is being pursued, they will also provide the Historical Foundation with a starting

point for thinking about their role in the community and how they can become a vital and integrated part of Hinton's cultural life. I also hope that this exploration into programming possibilities will be the start of a self-reflection process on the part of the Foundation. By recognizing their potential role, the Hinton and District Historical Foundation might find new ways to define itself and its mission based on the interests, needs and wants of the local community. While resources, both personal and financial, will be largely devoted to a building project, there are many opportunities for the Hinton and District Historical Foundation to work on low-cost projects with community partners.

Programming Strategies

The program ideas presented in this chapter were developed with an emphasis on the concepts of community involvement and alternative museum activities. Current financial considerations and the physical capabilities of the Hinton and District Historical Foundation have also been taken into account. Each program was designed to meet the following goals:

- To discover what people in Hinton know about the history of the area.
- To identify the level of interest in local heritage activities.
- To learn what issues and topics Hinton's residents are interested in, in order to develop programs based on these interests.
- To find ways for the Hinton and District Historical Foundation to encourage and cultivate the support and participation of the public in programming development.
- To identify a number of mutually beneficial partnerships between the Hinton and

District Historical Foundation and local businesses, institutions and community groups.

Prior to the implementation of any programs, the Hinton and District Historical Foundation should conduct a comprehensive needs assessment of the community. A needs assessment would help in the process of creating program ideas and it could also provide an opportunity for the public to express their ideas and discuss them with members of the Historical Foundation. Before large exhibits are planned, or even before buildings are acquired and moved, it must be clear that the public in Hinton wants these things. This needs assessment could be part of a larger community awareness campaign which would make the public aware of the mission of the Foundation, as well as making the Foundation aware of the needs of the public. A needs assessment can be done in any number of different ways, but they most often rely on information gathered from surveys, questionnaires, interviews (both formal and informal), and community meetings (Rossman, 1995). These varied formats can help to ensure that people from a broad spectrum of the community are consulted, which is essential if the needs assessment is to be useful. No group can fulfill all of the needs identified in a comprehensive needs assessment, but the process can help to identify the areas in which the Historical Foundation should concentrate their efforts.

There are many results possible from a needs assessment. Not only could the Historical Foundation come up with new programming ideas, but they may also be able to further clarify their mission and objectives. In addition, new volunteers may be inspired to join the Historical Foundation because of the increased public knowledge of the group.

Contacts for future public consultation processes, or partners for fund raising opportunities will also be developed during this unity awareness process. Most importantly, the Hinton and District Historical Foundation would become aware of the kinds of events, topics and activities that will interest the public in Hinton. No single program will be able to meet the needs of every segment of the community, but a series of programs can help the Historical Foundation to be more inclusive and representative of cultural diversity.

It is important to understand that no needs assessment will identify the needs of every person in the community. In addition, a needs assessment can only be as effective as its questions. With appropriate and carefully considered questions, a needs assessment can be a reliable measure of the needs and interests of the majority of a population.

Program Options

There are innumerable possible programs which could be developed by the Hinton and District Historical Foundation. These could involve any future buildings, or could take place away from a permanent museum structure. A variety of funding limits have been considered - some projects are long term investment projects, and some are short, relatively inexpensive options. Future programs undertaken by the Hinton and District Historical Foundation could include the following programs, each designed to meet some or all of the objectives discussed above, as the key to a successful program is to fulfill a defined purpose.

There are a number of factors which contribute to the development of a successful

program; understanding the way people make choices for their leisure time, for example, is extremely important. According to research done by Falk and Dierking (1992), of all the reasons cited by people in the choice of their leisure activities, those common to people who did not visit museums were the following: being with people in a social setting, feeling comfortable in the surroundings, and the opportunity for active participation. By finding ways to appeal to these values thought to be missing from museum experiences, programs can begin to appeal to a wider audience. The relationship between personal, social and physical contexts creates a visitor's experience (Falk & Dierking, 1992). Each of these elements can be manipulated to provide the public with interactive, and enjoyable, museum and heritage programs. Some examples of this type of program, and other possible partnerships for the Hinton and District Historical Foundation, follow.

✦ A regional partnership between historical societies and related organizations in the Hinton area could be developed, so that resources, contract workers, collections and space could be shared. They would be able to support each other's projects, thus helping to ensure overall success. The historical societies of Hinton and the Coal Branch, for example, could easily combine forces to produce programs relating to the local area. In the future, it might be possible to arrange a regional system which could include Jasper, Edson, Nordegg and Rocky Mountain House as well as Hinton and the Coal Branch in a foothills group. There are funding opportunities for such a venture, including the Alberta Museums Association's Regional Museums grant program. This money could be used to hire a person to help each group develop based on their individual needs and goals.

✦ The Historical Foundation could organize with other heritage groups a traveling program that could go to schools, libraries and seniors homes. This could take the form of the activity boxes that are popular in Europe and North America, which could stimulate memories for older people; these could lead, in turn, to the collection of oral histories. This type of project would be a way of encouraging hands-on activities, and increased interest in heritage activities. According to the literature, educational kits are most effective if there are actual objects for participants to handle.

✦ It would be useful for the Hinton and District Historical Foundation to develop partnerships with local arts groups, such as the dramatic society, quilters, the community band, or painters. The connection has already been established because of the Town's Arts and Culture department, but mutually beneficial programs could strengthen the ties. An exhibition of arts and crafts that were created based on a historical theme or event is one example of a possible project which would give various groups a connection to each other. Such an activity would provide an opportunity for local people to show off their talents.

✦ Programs to do with music would be interesting; perhaps a project with school bands, choirs, or the community band could be pursued. It would be interesting to have a musical group perform the music remembered by local residents. Other projects could spring from this, such as re-creations of the barn dances that used to be held in the area.

✦ Programs with schools should be pursued. *Family Treasures* is one example of how a school project can be linked to local history. There are many other possibilities, which can be developed by looking at the curriculum, talking to teachers, and finding ways to make history come alive to young people. For example, at the high school level, projects could be done in Social Studies classes about local history, based on oral histories. In Career And Life Management, if the students are learning about self-esteem and personal choices, then they could be encouraged to create a display about issues of relevance to them. English lessons could include writing about history, interviewing local people or story-telling based on local historical events or people. Drama classes could act out a particularly interesting scene of local history. There are any number of examples of how a historical group or museum could get involved with schools - especially as young people are part of the community often ignored or bored by historical themes.

✦ Hinton's Historical Foundation could organize a cooperative program between seniors and schools in which the older people could have the opportunity to share their own personal stories or objects with students. This type of exchange would be interesting in both elementary and secondary schools. The students could use the stories and memories of the older residents to increase their knowledge of local history and the past in general.

✦ Using the school *Family Treasures* as a model, a more general family treasure program could be established wherein local people or families could find their treasures, write its story, and display them in a public exhibit. This would be an interesting way for people to

look at their own belongings in terms of history, and make people aware that everyone has something to contribute to history, whether objects or stories.

✦ During special events in the community, like sports tournaments, Derby Days, or the trade show, the Historical Foundation might find it useful to create displays or small exhibits or act out vignettes that relate to the event already underway. This allows an already existing audience access to historical activities.

✦The Foundation could develop a partnership with local pack trip companies and trail ride groups to create a horse trip program based on historic trap lines, explorer trails, native sites, through the coal branch, or other points of interest. This would be good business for the outfitters, as the program should attract both local residents and tourists alike. The information about the sites chosen could be provided by the Historical Foundation, and outfitters or Foundation members could provide historical interpretation along the way.

✦ The Historical Foundation's member could research Hinton's existing businesses and homes to find out which ones are of particular historical interest; no buildings in Hinton have been designated as historical resources by Alberta's Historic Sites Services, but research for this program could reveal that designation should be pursued. A program could be developed that would place plaques or signs on or near the historical buildings or businesses to publicize their history. This program could lead into a walking tour of parts of the town.

✦ A walking or cycling tour of Hinton could be designed based on historic sites, natural history phenomena, or arts related events. Because the town is so spread out, a series of these walks could be developed based on different themes or trail lengths into a small booklet available to the public.

✦ A formal oral history program should be established to ensure that long-time residents and older people are interviewed while they are still able to do so, and to make sure that the oral histories are publicly accessible. These oral histories could then be used as the inspiration for future exhibits. Residents from a variety of cultural, economic, social and age groups should be included in an oral history program.

✦ The Historical Foundation could help in the development of an interactive CD-ROM program that would be about the Hinton area, and would have information about local history, sites, and activities on it. This program could be developed by local people, and could be available for public use in schools or the library. If there was demand, copies could also be sold to recover some of the development costs. Further technological programs could be done using Hinton's existing home-page on the Internet.

✦ In order to make the public more familiar with the history of the Hinton area, a program with the local media outlets would be useful. A weekly or bimonthly article series in the local newspaper would be interesting, and could be written by various members of the Foundation or the community at large. These articles could profile local

people, or describe historical events or interesting places. The local television channel always seems keen to reach out to the community, so they may be interested in producing a video documentary or regular program about particular events or people to be broadcast on the local station. Even the radio station could be used - short spots could be written and recorded for a daily or weekly local history series. Each of these media programs could be used as publicity tools for Historical Foundation programs, or could be done independently of other projects.

✦ The Hinton and District Historical Foundation could prepare a simple book or binder with copies of old photos and newspaper clippings, which could be provided to the library, schools or community groups. A number of versions could be prepared based on different themes. The photos and articles could be copied for the public on request.

✦ There are countless ideas for exhibits which could be developed using objects from local people, from collections, or without artifacts at all. They should be based on oral histories or interviews, or at the very least some sort of community consultation to make sure they reflect the experiences of local people. Exhibit themes could include the following:

- Toys, dolls, and games, both old and new- this could be a way to make history more relevant to the lives of local children.
- Historic clothing; the clothing could be either artifacts, if they are available and if they could be displayed appropriately, or could recreations of outfits actually worn

in the area.

- Tools for wood working or mechanics, for example; the exhibit could include products made from the tools, and describe how the tools have changed over time.
- Entertainment in Hinton, from the first settlers to the present.
- Hunting, trapping and fishing practices and equipment.
- Native history and culture, developed in partnership with local native groups.
- Camping and outdoor activities.
- Intrepid women from the early years of the area.
- Mountaineering and hiking.
- Spelunking, which is the exploration of caves, and is popular in Cadomin.
- Wildlife and plants native to the area and environmental issues.
- Sports, winter and summer- these could include skiing, hockey, curling, golf and baseball.
- Education and schools.
- Domestic life, past and present- could include hands-on activities common to museums such as doing laundry and cooking on a wood stove.
- Military contributions from local people.
- Courting and weddings; a popular subject that nearly everyone has experience with in one way or another.

Each of these displays could be small in size, short in duration, and set up at times and places when and where related activities are underway.

✦ Ecotourism and ecomuseum projects seem to be logical ways to involve the forest industry and the coal branch in local historical and natural history programs. These projects would be most effective if they were able to present the natural and human history of the area together, developing and changing constantly. Programs about human, natural, industrial settlement and modern history could be explored for the benefit of local people to investigate the possibilities of ecotourism/ ecomuseums in the area.

✦ Members of the Hinton and District Historical Foundation could work with other program planners in the community, whether those creating programs for the recreation centre, summer programs for children, seniors activities, Boys and Girls club, or mall events.

Response to the Program Ideas

During my first meeting as President of the Hinton and District Historical Foundation I shared my programming ideas with the other members. In order to fully present the context in which these were developed, I discussed some the principles and theories about how to encourage community involvement that inspired me to begin my research, and how these related to the experiences of the Historical Foundation. Although I had discussed many of the aspects of my research with various community residents, I hoped that the discussion resulting from this latest presentation would bring out their responses and further suggestions.

Many of the comments from the Historical Foundation after I outlined many of the

program ideas were very positive. There was a general consensus that it is extremely important for the Historical Foundation to prepare a mission statement or mandate that reflects the current position and aims of the organization and the community, as well as goals, objectives, and detailed plans to follow. Several members have worked on mission statement development in other not-for-profit organizations, and expressed their willingness to apply their experience for the Foundation's benefit.

In addition, interest was expressed in regards to the needs assessment information I presented; in order to produce a mission statement and series of goals that accurately reflect the needs of the community, the Foundation's members discussed the importance of consulting with the public in some way. Using the Trade Show booth as a gathering tool for this type of public information was discussed, and will likely be done. In addition to the creation of effective guiding tools, a needs assessment would also help to prioritize program options, another concern for the membership. With so many possible directions to take, it will become essential for the Historical Foundation and the town to develop a set of program priorities in order to accurately budget and plan for the future.

Of the programs that I mentioned in my presentation, the ones which elicited the strongest support from the members in attendance were the ones which suggested ties with the schools and other museum groups. A number of people had ideas for how these concepts could be developed further based on their own experiences. It was thought that working with young people would be particularly effective if the program was not run by teachers, but by other members of the public. Other suggested partnerships also seemed to be popular ideas with the Historical Foundation. In particular, the relationship

currently being developed with the Jasper Historical Foundation was discussed as an example of the benefits of such relationships.

There are a number of members of the Hinton and District Historical Foundation who are involved in the Foothills Model Forest program and related activities through the pulp mills. It appeared that the ecomuseum concept was relatively new to some of them, but one about which they were interested in learning more. I shared as much information as I could about ecomuseums, and provided a list of references they could use for further reading. Perhaps through this brief introduction to the topic of ecomuseums, the people working towards developing more holistic forestry practices will find inspiration for new projects in Hinton.

Probably the most important result of this final presentation was the generation of ideas by the members of the Historical Foundation that were concerned with improving public perception. Every member of the Historical Foundation is aware that few people know about their activities, and many residents remember only negative aspects of former groups. Finding ways to generate public knowledge and replace negative impressions with positive ones has become a primary goal for the Foundation. Projects that I discussed in Chapter Five, including book sponsorships, developing a booth at the Trade Show, and the intended completion of the Train Station are all programs designed to improve public relations. In addition to these, opportunities relating to the Canada Day parade and the upcoming completion of a performing arts theater are also being discussed. These ideas for increasing public interest and exposure indicate to me that the members of the Hinton and District Historical Foundation have recognized both the group's strengths and

weaknesses and have made a commitment to working towards Hinton's heritage development.

CHAPTER SEVEN: SUMMARY AND RECOMMENDATIONS

Conclusions From the Research

The issues of community involvement and cultural diversity have become key concepts in the museum world over the last number of years. The ability of museum workers and heritage groups to find ways to incorporate these inclusive concepts in their work is becoming increasingly important; as funding options and museum visitation decline world-wide, the ability to provide opportunities for the expression of a variety of cultural identities, and thereby attract new audiences, will mean the continuing survival of many institutions. It is important for museum workers to understand how individuals and groups perceive reality, and how this view of reality affects their interpretation of museum exhibits, objects and texts. By recognizing the multiple ways of knowing, a museum or heritage group can develop programs or exhibits which represent the values, beliefs and interests of people who may have otherwise been left out of museum programming. Community involvement projects should include people from a wide range of social or cultural communities, and should be a way for a variety of people to express their stories, experiences, beliefs or interests.

Equally important for the future of heritage interpretation is the movement towards taking museum activities outside of a formal museum setting. As more cultural communities become involved in representing themselves through museums, venues of relevance to these groups should be sought. There will always be people who feel uncomfortable in a traditional museum with static exhibits and low lights; by finding ways to bring objects and interpretation to areas where people feel welcome and a sense of

belonging, a museum may find itself revitalized.

While the concepts discussed above are extremely important for existing museums, emerging heritage organizations will also find them useful. A community at the beginning of the heritage development process is in an excellent position to develop their interpretation based on precepts of inclusive programming and community involvement as well as with an appreciation for nontraditional exhibit alternatives. The Hinton and District Historical Foundation is just such a group; the unique characteristics of their interpretation area lend themselves particularly well to an unconventional heritage development process. Hinton's future of heritage interpretation could include both a formal museum building as well as public programs which take place in other spaces and reflect the interests and experiences of various members of the community.

The research described in the preceding chapters indicates that there are a number of important concepts for heritage organizations, both in Hinton and in other communities, to consider when preparing their interpretation options. To begin, it is important to understand the differences between museological concepts and museum reality. While the theory may provide interesting and influential ideas for museum workers to consider, reality does not always allow for the development of radically different programs. Funding problems and community reluctance can seriously affect the types of programs possible for a local history museum or related group.

There are certain occasions when community involvement projects seem more likely to succeed. Visiting museum in Great Britain and Alberta, I concluded that the museums created from the beginning of the process with the participation of local people

seem to have greater success in encouraging this type of involvement in future programs. Museums such as The People's Story and St. Mungo's Museum of Religious Life and Art in Scotland are two examples that made use of the knowledge and stories of local people when creating their themes and interpretive strategies. By working directly with their communities, these museums have found ways of bringing out the unique character of their area. This is contrasted with numerous other museums in both Great Britain and Alberta which were not as successful in exploring the special qualities of their communities, and which did not appear to encourage community participation.

One of the more potentially influential conclusions I came to from my museum study tours was the observation that most museums distance themselves from the active life of the current community. This was particularly evident in communities popular for outdoor and sporting activities, such as Kendall in England, and Canmore in Alberta. This means that, by not capitalizing on the interests of the local population, the museum runs the risk of being seen as irrelevant to the community's life. This lesson is particularly important for Hinton's heritage community, as many of Hinton's residents are very involved in outdoor and athletic pursuits. It is possible, and desirable, for future local history programs to make use of the knowledge and interests of these local people. By doing do, Hinton's Historical Foundation may be able to encourage new audiences to participate in future heritage development projects.

It became clear while working with the *Family Treasures* program in Hinton's Crescent Valley Elementary School that the majority of families were interested in exploring their past. Most of the students who participated in finding objects special to

their families were able to learn interesting stories about the family history, and their family's connection to the community's past. This indicates to me that there is a large body of knowledge available in Hinton that could provide interesting and colourful stories about Hinton's past and present. These stories will only be revealed if the Hinton and District Historical Foundation makes every effort to find them. This can be done through any number of community participation projects, and an active oral history program.

The *Family Treasures* program also provided an excellent example of the type of partnership which could be extremely important and successful for the Hinton and District Historical Foundation. Working with classes of school students is one way to encourage a portion of the community to become involved in history-related activities. Not only are such programs useful in their ability to access the stories of parents, but the stories and interests of the students themselves are needed to reflect the character of the town.

In the future, *Family Treasures* and other heritage-related programs will have to be evaluated in order to monitor their success. Formal evaluations are often required when applying for funding, or when interesting local agencies or groups in future participation. In these cases it is useful, if not essential, to have detailed information on the ways in which each program succeeded, and how the program has been improved because of the evaluation. Programs are most often evaluated based on their ability to meet the objectives set out at the beginning of the process. These objectives, which should be measurable, can simplify evaluation at the program's completion.

Formative evaluation, which takes place throughout the program, can be done in many ways. Participants, facilitators, and funders can all be consulted during the program

to find out how their needs are being met. Informal or formal interviews, questionnaires, and observation are all possible ways of doing this type of evaluation (Rossman, 1995). Summative evaluation, which takes place after the program has finished, can also use the same data collection techniques to measure a program's success (Rossman, 1995). In addition, tools like pre- and post-tests can be used to determine the amount of information passed onto participants during the program for a more quantitative measure of results. Attitude changes can also be monitored using tests before and after the program experience for quantitative data. Cost-effectiveness evaluation techniques may be useful in determining if a program is worth trying another time by examining the difference between the cost and the overall benefits (Smith, 1981). It is important to remember, however, that heritage programming is based on providing interesting, informative, and entertaining events for the public, and subjective measures such as visitor/participant comments may be a better reflection of the success of the program.

Public programs with schools are only one example of partnership projects which could be undertaken by Hinton's Historical Foundation. The Hinton and District Historical Foundation should make the most of their opportunities to work with well-run, established groups, both in Hinton and in surrounding communities. The experience, fu. ding sources, and inspiration available through these sources will be invaluable to the Historical Foundation's future. I have created a schematic diagram to better represent the complex relationships between the Hinton and District Historical Foundation and their current and future cooperative partners. This diagram, Figure One, can be seen on the following page.

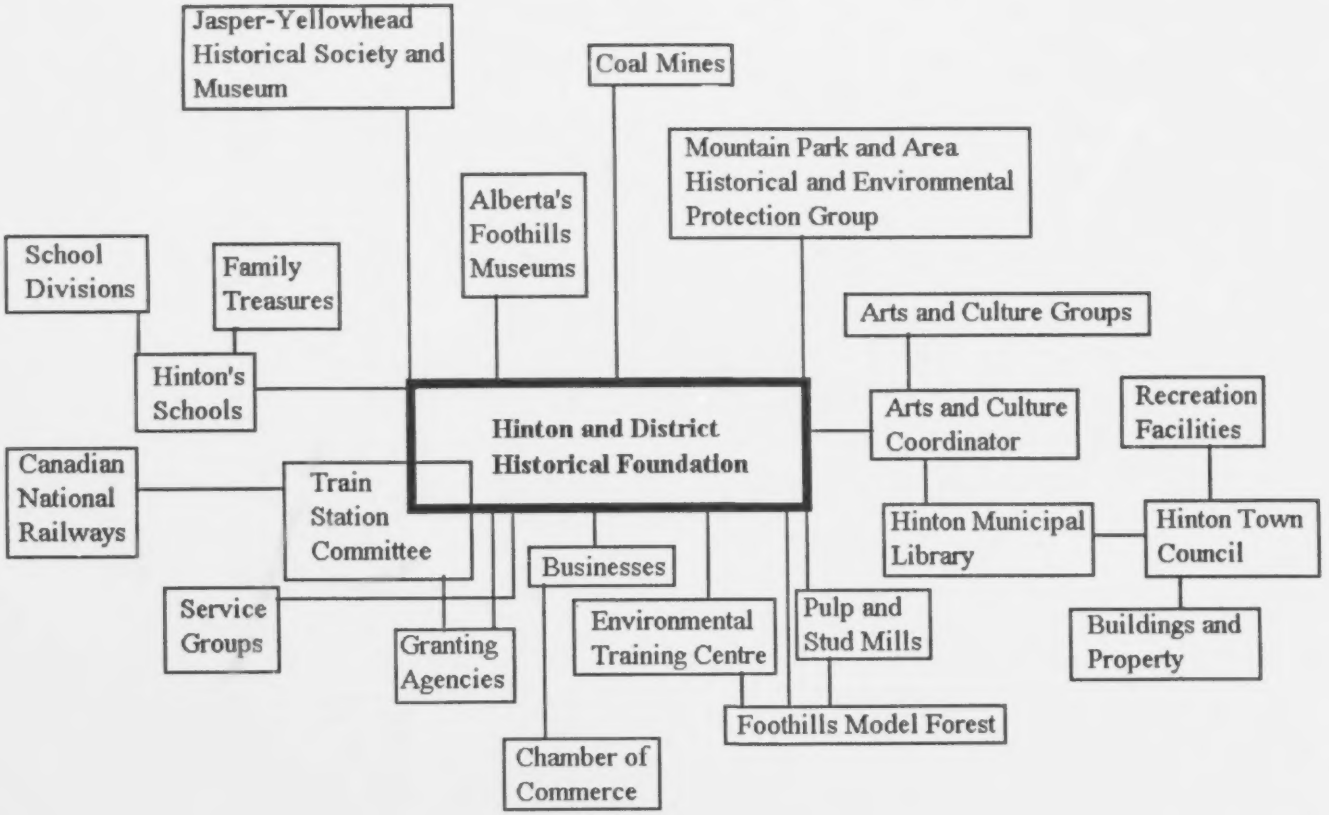

Figure One: Schematic representation of relationships for the Hinton and District Historical Foundation.

Working with other groups is important for Hinton's Historical Foundation because the community is young, and the heritage development process is only beginning. While there have been various versions of the Hinton and District Historical Foundation in the past, none was able to survive. For the most part, the demise of each Historical Foundation was the result of perceived failure by the membership. When efforts to find or build a permanent, traditional museum did not succeed, many of the members felt that the group was not accomplishing what it should. As a result, motivation to proceed with other projects sagged, and local interest died away.

The current version of the Hinton and District Historical Foundation could suffer the same fate unless perceptions change. In many local historical organizations, creating a museum building is the most important goal. For these groups, the development of a museum is a source of local pride, and provides a sense of permanence to their historical interpretation. Some members of the Hinton and District Historical Foundation share this vision, the pros and cons of which are detailed in the following table.

Table 1: The pros and cons of developing a museum building.

To Build	Not to Build
Central space from which other activities can develop.	Restrictive cost of creation and maintenance.
Preservation technique familiar to many people from many cultures.	Interpretive techniques possible in one building may be limited.
Space for permanent collection storage and displays or exhibits.	Building and displays do not reflect the way some cultures understand the world.
Could be used as a multi-purpose community space.	Many people have negative opinions of museums.

Unfortunately, the ability of Hinton's Historical Foundation to secure adequate funding for a permanent museum building is limited. If it transpires that a museum building cannot be created in the immediate future, there may be a loss of interest in historical themes within the community. Because of this potential problem, it is extremely important for members of Hinton's Historical Foundation to expand their program horizons to include non-building related ideas.

Working towards the creation of a museum building is not necessarily doomed to failure, but alternative heritage projects should be pursued at the same time. That way the Foundation's members, and the community in general, will be kept interested and active in exploring Hinton's history. Projects which are based on the interests, activities, and needs of the local population should be implemented. Such projects could include exhibits based on themes of interest to local people, which could be installed in a variety of public spaces, or partnership programs with local businesses and individuals. The unique aspects of Hinton's community and environment should be emphasized. Not only would such projects encourage public participation and maintain public interest while a larger building project was being pursued, but they could also act as ways to access new stories and information from local people. This type of programming may be, as well, easier to fund than a full museum.

One of the most difficult thing for a group such as the Hinton and District Historical Foundation to recognize are their limitations. It is, however, essential for the members to understand the types of projects that they can realistically undertake. Realities of funding sources and public will must be acknowledged. When these things are

understood, then the Historical Foundation will be better able to define their role in the community, and develop short- and long-term goals based on that. By working with the community as it is in the present, the Hinton and District Historical Foundation may have more success in interpreting the area's past. A summary of the Strengths and limitations of the Hinton and District Historical Foundation can be found in the following table.

Table 2. Summary of Hinton and District Historical Foundation's Strengths and Limitations

Strengths	Limitations
Unique and interesting history.	Lack of focus and direction.
Core group of dedicated members.	Lack of funds.
Financially stable community.	No detailed plans for future action.
Cooperative partnerships in community.	Low public awareness.
Arts and Culture Coordinator.	Some inactive members.

While these conclusions are described in their relation to Hinton's heritage development process, the concepts are applicable to any community working towards the development of an inclusive, active historical interpretation program. It is becoming even more important for museum workers to recognize all their opportunities to become active members of their communities, as funding sources decline and multiple forms of entertainment compete for visitors.

General Application of the Principles

The principles of community involvement and community development projects that I learned through this research have applications for other communities and other situations. Communities interested in working on community-based development projects, whether in the heritage field or not, should find the universal lessons very useful. Important information to remember includes:

- Know the community. Before any community-based project is undertaken it is absolutely crucial for those involved to have a good idea of the kinds of people who live in their area. By thoroughly investigating the socio-economic, cultural, and lifestyle attributes of the local population, programs of relevance to a variety of people can more accurately be prepared. Knowing where people live, how they choose to spend their leisure time, their level of education, and even their mobility can all have an impact on the kinds of programs which could be successfully implemented.
- Do not rely on a building. While it is tempting to create a permanent space from which to hold all programs and events, such a situation alone does not necessarily make the best use of the community's resources. It is important to think beyond the usual ways of working with the public, and to select methods of working in a community that are most appropriate for that group of people. In many cases, programs can be more successful when taken to the target audience, as opposed to waiting for the target audience to find the program. In addition, creating programs without having a permanent space can be more cost-effective, and can

allow the organization to integrate more thoroughly into the life of the community.

- Make use of people. While knowing the demographic information about the community is an important step in the creation of programs of relevance to local people, it is only one step. Local residents will have numerous ideas for how new programs could be implemented. It is important to acknowledge that each person learns about things and enjoys activities in different ways - it is worth while to ask people directly how they would like to see the program proceed. Even organizations which have many volunteers should look beyond that core group of people to find more ways of reaching the local audience. In many cases, residents who would not have the time or the inclination to volunteer, or who did not know the organization existed, can provide extremely valuable insights into new approaches.

These general principles relating to knowing the community and approaching programming in a different way can be applied to many community projects. The over-riding theme is that every person in a community can be encouraged to participate in an organization's activities, and this increased level of community involvement will provide the organizations with many new ways of sharing their resources with local people.

Conclusions From the Research Process

The use of observation participation and action research in community development research is extremely effective. I have recognized, however, the need for identification of particular strengths and shortcomings of the method. Based on my

experience working as an observing participant in Hinton, I have a number of observations about using this approach.

One of the most difficult parts of participatory research comes when processing the accumulated analysis at the end of the research process. In my experience, after having spent a considerable amount of time gaining the trust and acceptance of a group of people, and developing personal relationships with at least some of those, it is extremely difficult to distance myself from the situation in order to appropriately analyze the information. In order to do any analysis, I have had to deal with issues of personal attachment and authority. I questioned my right to make judgements in regards to the actions of the Historical Foundation's members. In the end, I realized that my role as a participating member of the group put me in an excellent position to provide unique and important insights into the town's heritage development process.

In my experience with participatory action research, one of the most difficult decisions for a researcher to make is the decision of when to leave the research community. Because community development projects take a considerable amount of time to complete, it can be difficult to identify a starting and finishing point for the research. It is not always possible for a researcher to remain with the community until all of the process has been completed, so it is up to the individual researchers to decide when enough information has been collected to allow for an accurate and appropriate analysis of the process in that community. In general, this decision cannot be made prior to the beginning of the research process, and a researcher should understand that their research time must remain flexible.

Another important issue for participatory researchers to consider is what I have referred to as the researcher as savior complex. From my own experience, I know that I wanted desperately to provide some form of direction or guidance to Hinton's heritage community. My ability to do that on first arriving in the community was extremely poor; it was important for me to alter my perception of my potential role in the process. There is nothing wrong with a researcher approaching community development projects with enthusiasm and conviction. It can, in fact, be extremely useful. There are drawbacks to such an approach, however, including directing actions without due concern for the needs and interests of the local people.

In my opinion, understanding the ways in which being both an academic and a community developer can affect the actions of the researcher is part of the overall difficulty of participatory research. While it is important to remember the academic requirements of the research process, it is equally if not more important to recognize the needs of the community. The researcher must be aware at all times of which perspective they are approaching any situation, and that action research means that fulfilling the needs of the community and the researcher are the same thing. It took a long time for me to understand that my role as an action researcher was part of my role as an academic. While I felt the need to separate the two parts of my research - the action and the write-up - not every researcher will need to go through this process.

If I were to do my research differently, considering the information I now know about the community and the research process, there are only a few changes I would make. To begin, I would take more time to visit alternative heritage programs on my

museum study tours. After seeing the existing museums, and evaluating them in terms of the potential uses in Hinton, I realized that it might be more useful to observe other types of situations. Although I was able to learn about some types of alternative heritage programs in Great Britain, such as the Open Museum and at Birdoswald,I would have liked to develop this aspect of my study tours more fully.

I believe that the decision to work with the Family Treasures program was extremely useful to me, as it allowed me to gradually become familiar with the community's dynamics in a comforatble, enjoyable setting. I would not change this experience, and I would recommend similar situations to other researchers. My work with the Hinton and District Historical Foundation, while not always ideal, was structured around established meeting times and personal availability. It is impossible to ensure that the researcher will have access to particular individuals at any time, which is part of the natural rhythms of personal interaction. That being understood, the importance of the researcher being available in the community becomes clear; without being a constant presence, the researcher is bound to miss valuable opportunities and important actions. Because the community development process and participatory research are so dependent on the behavior and interests of many individuals, there are few things the researcher can change about their situation. It is this inability to control the research situation which can be both frustrating and exciting, and which ultimately gives the research its character.

The issue of control was very important in my own research process. Personally, I found that my initial impressions of my role in the research process were very different from eventual reality. Without prior experience in community development or action

research projects, I believe that I entered the research situation with the mistaken notion that I would have more control. While I never wanted to have the ability to manipulate all aspects of the research, I did hope to have the ability to guide the process. In reality, however, such was not the case. The only control I was able to exercise was in regards to my own level of participation. While this can be a frustration for a researcher hoping to complete the research process, it reflects the way community development projects work.

Recommendations for Future Action Researchers

Action research can be a complicated, intricate process of balancing academic needs, personal biases, and community interests. There are a number of points which I feel will help future action researchers better begin their research process.

- Self-awareness is crucial. Whether the site of action research is familiar to the researcher or not, it is absolutely vital for the researcher to have a good understanding of their own biases and beliefs. This process begins with having a good understanding of one's personality, tastes, aversions, and interests. Beyond these things, however, are personal biases. It is important for a researcher to understand how they view people, what judgements they make about people based on appearance, gender, race, education, occupation, age, or other characteristics. It is impossible for a person to have no biases, and researchers are no exception. Self-awareness can, however, alert researchers to potential problems when working within their research community. Biases do not only refer to people, but can refer to a place as well. Researchers can make judgements about buildings,

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neighborhoods, or entire cities based on outward appearance or speculation. Being aware of the attitudes with which the research is approached can help to prevent problems during the process.

- Talk to everyone. When trying to get a better understanding of what a community is like, or what knowledge the community has, it can be tempting to rely on people in authority. While these people can certainly provide a researcher with much needed support and information, there are innumerable others within the general population who have important insights to share. It may be surprising to some researchers how much "research" gets done in a grocery store line-up, or at the post office. Many people do not realize what valuable sources they are, and may never appear in a list of potential contacts. Seek out the alternative perspectives.
- Take good notes. Action research can be difficult to document at times because so much of it happens in daily interactions with people, when stopping to take down quotes seems inappropriate. I would not recommend trying to turn a casual conversation into a formal interview, but it becomes very important to note down names and ideas as soon as possible. This is especially true when the time comes to write the research report or thesis; information that seemed so clear and unforgettable can get lost unless there are notes to refer to.
- Do not expect it to be fast. Community development projects are notorious for being slow, extended events. Action research can be frustrating for a researcher who would like to finish quickly. The research pace is set by the community, and although the researcher contributes to the process, it is the community itself which

ultimately determines the beginning, middle, and end of action research. It is hard to know when a researcher has been in a community long enough, and each situation will be different. Planning for about twice as long as expected would probably be wise.

- The community is boss. It can be difficult to remember that action research means that the researcher works with a community on projects which that community chooses. Researchers often have many ideas or possible solutions to problems which, although they are shared with the community, do not appeal to the local people. It is important to remember that, as an action researcher, one can be a facilitator, but not a dictator.

Although every research situation, community, and researcher is different, there are some general guidelines that are useful to keep in mind. I found that I had to learn these lessons while going through the research process, which was a valuable experience for me, both personally and academically. However, if these suggestions can ease the way for future researchers, then their research experiences may be even more valuable for them.

Suggestions for Future Research Projects

The issues of community involvement and the heritage development process are only just emerging as important concepts on which to base research projects. My research could only deal with a small portion of the issues related to heritage development, but has provided one example of a community struggling with this complex process. Future

researchers should consider the following research questions:

- Have Hinton's heritage projects developed over time with regard to community involvement issues? By examining Hinton's process at regular intervals, the degree to which varying members of the community feel included in the town's heritage programs can be analyzed. Issues such as public perception, cultural inclusiveness, and overall community support should be examined.

- How do individuals and groups who have participated in museum/community partnerships feel about the experience? Have museum workers really encouraged cultural and personal expression in the exhibits or programs resulting from community involvement? Has the degree to which varying members of the community feel connected to their local museum changed over time?

- How has the increasing importance of community involvement in museums affected the way museum professionals conduct their work? Have training programs adapted to include issues of cultural identity and facilitating its expression? How do museum workers deal with issues of ownership and power? Are there differences between workers in large and small institutions? Does the level and type of museum-related education make a difference?

- How do current movements in politics and business affect the way not-for-profit organizations function? Do the issues of concern to heritage groups change to reflect those of their funders, or vice versa? What role do not-for-profit organizations play in their relationships with government and industry?

- In what ways does the heritage development process differ between communities? How

do economic, social and cultural factors cause the process to vary? To what degree do the town's age, size and location affect its historical development?

- In what way can action researchers assist communities in the development of heritage programs? Does their assistance accurately reflect the needs of the community? How does the process affect them, personally?

- Why do communities and individuals place so much importance on museum buildings? What role does a permanent museum building play in the life of the community? Are issues of community pride, a sense of place, or tradition important reasons for the creation of museums? How do communities without museum buildings perceive their local history? Is it different from the ways communities with museum buildings perceive their past?

- What do museum organizations and granting programs define as "museums"? Are these definitions realistic in terms of the types of heritage groups and activities currently operating? How else could such organizations define the relevant terms? What policy changes are necessary to better reflect the needs of local heritage organizations?

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Appendix A

Figure Two: Map of Canada, noting location of Alberta. [PC Globe. (1993). Maps 'n' facts. Computer program. Stockholm: Broderbund Software.]

Figure Three: Map of Alberta, noting relevant towns and cities.

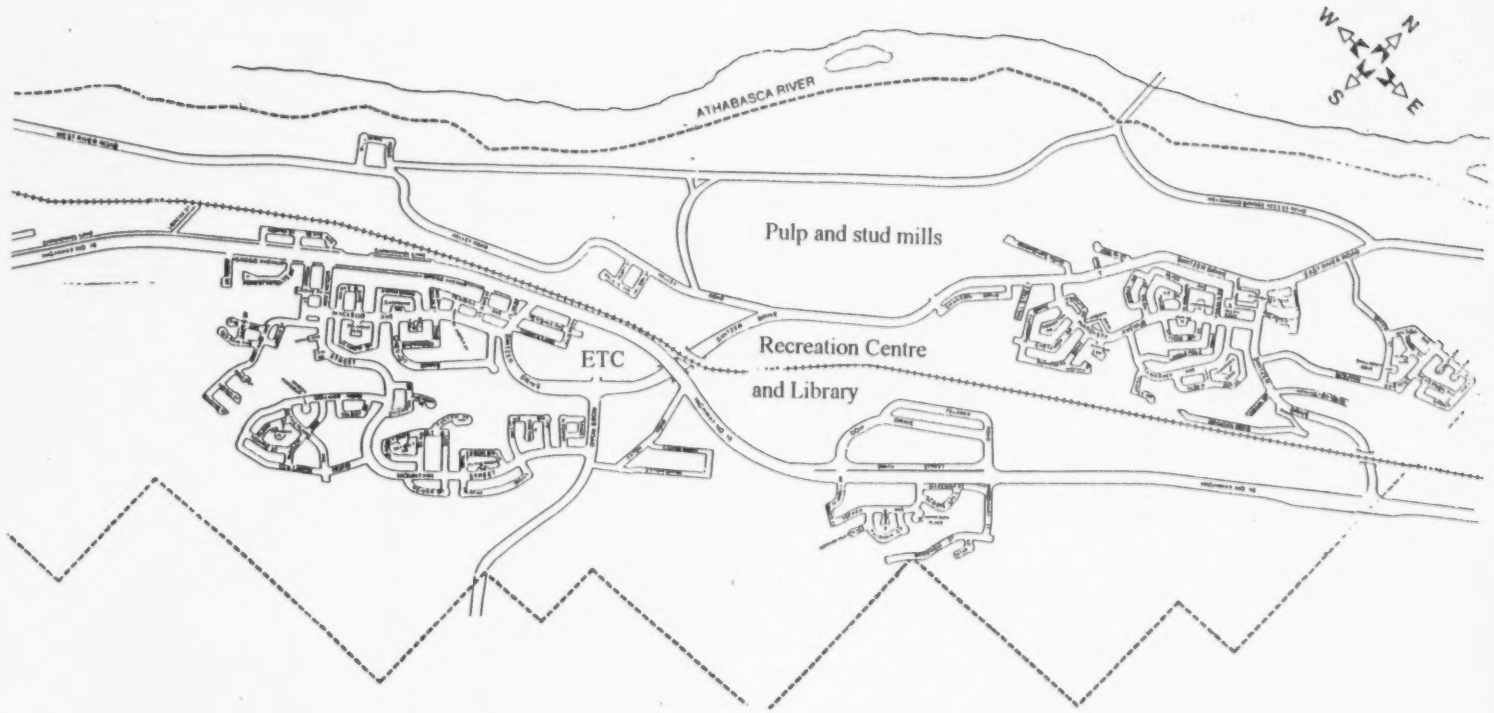

Figure Four: Map of Hinton, noting relevant spaces. Map courtesy of the Town of Hinton Community Directory, 1993.

Figure Five: Map of Great Britain, noting study tour stops. [PC Globe. (1993). Maps 'n' facts. Computer program. Stockholm: Broderbund Software.]